



25 Years of

UTAH PUBLIC ART

A Great Beginning

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Cover: Ray King, *Utah Cascade* (detail), photo by John McCarthy
Frontispiece: Barton Rubenstein, *Manna from the Sky* (detail)

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Public Art Program

617 E. South Temple
Salt Lake City, Utah 84102



The Utah Arts Council is part of The Division of Arts and Museums within the Department of Community and Culture.

The Public Art offices are located in the historic Rio Grande Train Station at 300 South Rio Grande in Salt Lake City, Utah

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Forward

Twenty five years ago the Utah State Legislature, representing the people of the State of Utah, made a commitment to the quality of life for every Utahn. No matter where in the State they were, no matter their financial standing, and no matter their heritage, art was / is being created for them by talented American artists giving each community a voice to express what is important to them.

The perseverance, hard work and passion of countless artists, community-based committees, civic / state leaders and arts administrators have gone into the creation of Utah's Public Art Program and the resulting collection of over 200 artworks at more than 70 locations all over Utah. The collection encompasses a range from delicate weavings to monumental bronze and stone sculptures — all specific to the site and / or architecture of the agency and community.

All of this created in just twenty five years.
It is exciting to imagine where we will go from here and this great beginning ...

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Angelo Caravaglia, *Four Dancing Figures*

Memo

During the past six or seven years, I have been intimately involved in the State of Utah's Public Arts Program. As a member of the State Building Board, and more recently as director of the State's Division of Facilities Construction and Management, I have participated in the process of funding, commissioning, and selecting art work for state owned facilities.

The experience has enriched my existing appreciation for quality art. The managers of the arts program, the artists and the facilities where the art has been placed, have all benefited by the legislative mandate to provide 1% of the construction budget on qualifying building projects for the purpose of providing original art at state owned facilities. However, the greatest benefit in my mind has been the enrichment experienced by the citizens of Utah. Small children to senior adults have all gained a greater appreciation, awareness, and enjoyment of quality art because of this wonderful program.

Every project carefully designed and detailed has enhanced the architectural environment in which it has been placed. This complementing effort has brought the architect and the artist to an experience that reinforces the talents of both to the benefit of the public observer of their creations. Projects like Dale Eldred's "Light and Time Incident" art glass at Utah State University and Frank Nacko's "Rainbow Cloud" at the Utah State Hospital in Provo add a great deal to the building environment, occupants and public observers who are impressed with the dynamics of the forms and colors.

The cultural value to the people of Utah is huge and will be ongoing as more and more quality art is produced through the 1% art program. I am pleased with the efforts, results and long-range benefits of this program that is administered so well by the Utah Arts Council.

F. Keith Stepan,

Director, Utah Division of Facilities Construction and Management



25 Years of Public Art



Utah's public art program became a reality through legislation enacted by the State Legislature on February 27, 1985. SB73, which became known as the "Utah Percent-For-Art Act," took effect July 1, 1985.

This legislation established a program administered by the Utah Arts Council, in collaboration with the Division of Facilities and Construction Management, and provides a portion of appropriations for capital expenditures be set aside for the acquisition of works of art for public buildings. The language of the legislation beautifully expresses its purposes:

- To enhance the quality of life in the state by placing the highest quality in public spaces where it is seen by the general public;
- To promote and preserve appreciation for and exposure to the arts;
- To foster cultural development in the State; and
- To encourage the creativity and talents of its artists and craftspeople.

Since the program's inception more than twenty years ago, hundreds of people across Utah have been involved in the selection and commissioning of public art, broadening and deepening our discussions about art, and our collective understanding and appreciation for the role art plays in our lives.

To those who have served on art selection committees, we extend our sincere thanks and gratitude for your efforts in creating the legacy of Utah's public art collection.

A special thanks is extended to the members of the Utah Legislature and the Joint Appropriations Subcommittee for Capital Facilities, representing the people of Utah, for their continued support and funding of the Public Art Program.

Your commitment has enabled artists to create art that allows us to experience public space in new, exciting, and thoughtful ways.

Margaret Hunt

Director, State of Utah Division of Arts and Museums
Executive Director, Utah Arts Council

Utah Percent for Art Act (Utah Public Art Program)

SB53

Passed February 27, 1985 | Effective July 1, 1985

9-6-401. Short title.

This part is known as the “Utah Percent-For-Art Act.”

9-6-402. Purpose.

This part is designed to:

- (1) establish a program which administers that portion of appropriations for capital expenditures which is set aside for the acquisition of works of art used for public buildings;
- (2) enhance the quality of life in the state by placing art of the highest quality in public spaces where it is seen by the general public;
- (3) promote and preserve appreciation for and exposure to the arts; and
- (4) foster cultural development in the state and encourage the creativity and talents of its artists and craftspeople.

9-6-403. Definitions.

As used in this part:

- (1) “Artist” means a practitioner in the visual arts, generally recognized by critics and the artist’s peers as a professional who is committed to producing high quality work on a regular basis, and who is not the project architect or a member of the project’s architectural firm.
- (2) “Acquired or constructed” means acquired, constructed, reconstructed, restored, enlarged, improved, renovated, repaired, replaced, equipped, or furnished in whole or in part with state funds.
- (3) “Contracting agency” means the state agency which is responsible for supervising the principal user of a state building or facility.
- (4) “Principal user” means the department, board, commission, institution, or agency of the state for the principal use of which a state building or facility is acquired or constructed.
- (5) “Program” means the Percent-For-Art Program created in this part.
- (6) “Project” means the project whereby state buildings or facilities are acquired or constructed.
- (7) (a) “State building or facility” means a state building, permanent structure, facility, park, or appurtenant structure thereof, wholly or partially enclosed, which includes, but is not restricted to a space or facility used or to be used for carrying out the functions of a department, board, commission, institution, or agency of the state, including offices, hearing or meeting rooms, auditoriums, libraries, courtrooms, classrooms, workshops, laboratories, eating or sleeping facilities, or highway rest areas.
(b) “State building or facility” does not include motor pools, heating plants, sheds, sewers, parking lots, bridges, highways, or buildings used solely for storage or warehousing.

(8) “Work of art” or “works of art” means any form of original creation of visual art including, but not restricted to any sculpture, bas relief, high relief, mobile, fountain, painting, graphic, print, lithograph, etching, embossing, drawing, mural, mosaic, supergraphic, fresco, photograph, ceramic, fiber, mixed media, or combination of forms.

9-6-404. Creation of program — Use of appropriations.

- (1) A Percent-For-Art Program shall be administered by the division.
- (2) Any appropriation received by the director shall be used to acquire existing works of art or to commission the creation of works of art placed in or at appropriate state buildings or facilities as determined by the division. Any unexpended funds remaining at the end of the fiscal year shall be nonlapsing and not revert to the General Fund.

9-6-405. Procedures, guidelines, and rules.

- (1) The division shall follow these guidelines in administering the program:
 - (a) Works of art shall be acquired under the program for use only with respect to those buildings or facilities that the division determines have significant public use or access, especially where the design and technical construction of the building or facility lend themselves to works of art. All funds set aside and administered by the program from appropriations for any state building or facility of which any part is obtained from the issuance of bonds shall be used only to acquire works of art that will be placed in or at, and remain a part of, that building or facility, to the extent necessary to preserve the federal income tax exemption otherwise allowed for interest paid on the bonds.
 - (b) The goal of the division in administering the program is to fairly distribute works of art throughout the various social, economic, and geographic communities of the state.
 - (c) The division shall give first preference to Utah artists, and to artists from other states which have similar Percent-For-Art programs and demonstrate a reciprocal preference for Utah artists.
 - (d) The division shall involve the director of the Division of Facilities Construction and Management, or the director’s designee, and the project architect in the process of screening or selecting works of art or artists to create works of art for each project and shall involve in that process representatives from the project’s principal user or contracting agency, the community in which the project is located, and the art profession. The project’s principal user or contracting agency shall have representation at least equal to any other entity on the selection committee, as designated by the project’s president or director. Any selection and placement of art shall be by a majority decision of the user agency representatives on the committee and a majority decision of the entire committee. The selection and placement must be approved by the president or director of the principal user.
 - (e) Any relocation of art placed under this program shall be done with the participation from the division and the Division of Facilities Construction and Management and with approval from the president or director of the principal user.

(f) The costs of administering the program and conserving and maintaining all works of art placed under the program are limited to 15% of the funds deposited in the Utah Percent-for-Art Account.

(2) The division shall adopt procedures, guidelines, and rules as necessary to implement this chapter and administer the program.

9-6-406. Director to enter into contracts.

The director may enter into contracts on behalf of the division to acquire works of art and to commission artists for the creation of works of art as selected by the division or committees established by the division, and may sue and be sued in the name of the division upon these contracts.

9-6-407. Title to work of art vests in the name of the state — Title subject to restrictions and interests.

(1) Title to a work of art acquired by or created for the program vests upon its completion, installation, and final acceptance in the division in the name of the state.

(2) Title to a work of art acquired from appropriations for any state building or facility of which any part is obtained from the issuance of bonds, and placed in or at that building or facility, is subject to the same restrictions and interests as title to that building or facility, to the extent necessary to preserve the federal income tax exemption otherwise allowed for interest paid on those bonds.

9-6-408. Division responsible for maintenance and security.

The division is responsible, in cooperation with the contracting agency, for the conservation, maintenance, and security of all works of art placed in or at each state building or facility under the program.

9-6-409. Rights of artist commissioned by program.

An artist who is commissioned by the program to create a work of art has the following rights with respect to that work of art:

- (1) all rights secured to the artist under federal copyright laws;
- (2) the right to claim authorship of the work of art;
- (3) the right to photographic reproduction of the work of art;
- (4) the right of first refusal:
 - (a) to conduct all repair and conservation work on the work of art in accordance with accepted principles of professional conservation; and
 - (b) to purchase the work of art if the state decides to sell it; and
- (5) the right to deny further association of the artist's name with or authorship of the work of art if conservation or repair work is done by a person other than the artist, which in the opinion of the artist damages its integrity.

Exploring Place via Public Art in Utah

In the fall of 2002 while planning a trip to Wyoming, I followed the press about the emergence of Spiral Jetty from the sometimes pink water of the Great Salt Lake and heard first-hand accounts by colleagues who had dutifully made the pilgrimage through Golden Spike National Monument to witness Robert Smithson's great earth work. I could not help but add a detour to Utah the following summer.

As a self-confessed public art tourist, I have been known to unnecessarily connect flights to see a newly installed commission if I think I might not get to visit otherwise. When planning my trip to Utah, it was necessary to take that famous ride through the ranchland to the Lake's shore, but also to develop a greater awareness of the state by visiting other public art. I seek out public art when I am in new places to see excellent works of art and to explore a community's ideas, events, history, and aesthetic that may not be presented in guidebooks and maps. In a time when the built environment across the country takes on similar themes and styles, seeking out public art is a way to discover a place's unique characteristics. When I host friends or colleagues in my city, I don't take them to the same stores they can visit at home. I bring them to see artworks that convey a sense of my city's history and character.

The concept of creating art in public places has a long history in Utah. The Utah Arts Council's Visual Arts Program began collecting fine art to display in the State Capitol, the Governor's residence, and other agencies as early as 1899. Which is only three years after Utah became the 45th state. Artists hired through the Works Progress Administration (WPA) were very active in Utah, placing paintings and sculptures in public buildings such as schools and libraries across Utah through 1943. But earlier than all of this, is the art of the Anasazi and Fremont, whose drawings have been a part of the landscape in Utah since 1000 AD.

Building on this long history, and perhaps the desire to see contemporary artists engaged in public places, the people who worked to create a public art funding source for the State of Utah began to lobby in 1982. Two of the goals they cited for developing an art in public places program included the ability to "enhance the quality of life in Utah by fostering culture and the arts in public spaces for public appreciation and art exposure" and to "stimulate the vitality and economy of Utah through public art resources that help attract industries, businesses, consumer traffic and tourism." The Percent for art legislation passed in 1985 (page 5) and Utah joined a list of states including Hawaii, Oregon, Washington, Alaska, New Jersey, and Florida that had dedicated sources of funding for art in public places.

There are currently more than 350 public art programs in the United States. Public art programs are charged with the development and management of public art in their

communities. The strong majority of those programs (97%) are located within a larger, umbrella organization such as an arts council, transportation agency, state or municipal government, or a community development agency. Only 3% are organizations solely dedicated to public art. Two hundred eighty three of the programs are located within government agencies, while 67 are operated by nonprofit organizations. (1)

Most of these programs have a funding source similar to Utah, typically called percent for art. Within this model, a set percent of funding from a government source, typically construction costs, is dedicated to public art. In Utah, the allocation is 1%. Government programs receive 91% of their funding from government sources, while programs housed in nonprofit organizations receive most of their funding through a combination of private contributions such as foundations, corporations and earned revenue. These dedicated sources of funding have created a stable environment for government-based public art programs, which have grown an average of 30% annually between 1998-2001; private nonprofit programs have only grown an average of 12% in that period. (2)

Thirty-nine of our 50 states have at least one public art program. Public art programs are found in a wide variety of communities, not just large cities like New York, Los Angeles, Seattle, and Miami. Of the 350 public art programs in the United States, 111 of them serve populations of 150,000 or less, while 86 programs serve populations of one million or more. Only 29 of the 50 states have an active public art program with a statewide service area. Similar to Utah's program, the unique character of statewide public art programs is that they have a large and quite diverse service area, from large and small cities to rural towns and counties.

In addition to a funding source, a successful public art program needs to have implementation guidelines that work in the context of a community. These guidelines are the backbone of the program – outlining everything from who serves on artist selection committees to how the public will participate in the design review process. Many government-funded capital projects, such as highways, sewage treatment plants, schools, and hospitals, do not involve extensive communication between the public and the architect, engineer, or contractor. For example, members of a PTA are not usually invited to develop a philosophical vision for a new school for an architect to consider when drawing plans. That is what happens in Utah, however and many places across the country when public art committees are formed. A cross section of the community is engaged with defining a vision for public art in public space. Each public art committee convened by Utah's program consists of representatives from state agencies responsible for building capital projects, the organization that will occupy the space, the arts community, the project architect, and representatives from the general community where the project will be located. By developing artist selection methods that include a range of citizens in the public art process, and the ability for artists to be in dialogue about their ideas during the design process, the character of public art in Utah is a reflection of and reaction to the physical and psychic place it is created for.

For someone not involved in the process, it can seem as if the projects are designed by committee. However, when the selection and review process is well organized, when the committee has presented clear information about their ideas for the site to guide the artist in their design, and when the committee is confident enough to select an artist that pushes beyond simply illustrating their ideas to creating a work with vision, the public art process is an exciting and dynamic collaboration between an artist and a community for a specific site.

During my visit to Utah it was clear that some ideas and themes in the artworks were relevant to several regions across the state. Many of the artworks refer to the physical land of Utah through the choice of materials or subject matter. Many of the artists' commissions seem to take particular interest in considering how people encountering the site would engage with the work. For example, Richard Johnston's *Dual Courtyards* creates an exterior gathering space at the Adult Psychiatric Facility in Provo. The painted steel forms spiral upward, creating a sense of freedom, lightness, and flight for the families that gather there and the patients who view the work from their rooms. Similarly engaging is Gordon Huether's *Incredible Journey* located in a pedestrian bridge at the Skaggs Biology Building at the University of Utah in Salt Lake City. The glass walls of the bridge seemed to be etched with images of a rushing fluid. As you walk through you must consider if you are traveling through a bridge, a vein, or perhaps a glass beaker?

Other artists have created works that seem to be solely dedicated to igniting the imagination of visitors and relieving the tension of the places they are located. For example, the flying machines titled *Davis County Airships* by Dennis Smith at the 2nd District Court and Juvenile Court in Farmington. Are they escape vehicles? Or, *Rainbow Cloud* by Frank Nackos, also located in the Provo psychiatric facility. The geometric color field sculpture hanging in the atrium is like a bird in flight, transforming the medicinal lobby into an aviary.

Only a few cities across the country have more than one active public art organization. Salt Lake City benefits from the work of several public art programs including the Utah Public Art Program, the Salt Lake City Arts Council, and the Salt Lake County Art Collection. In addition, there are public art initiatives at the Salt Lake City International Airport and throughout the light rail stations.

Each of the city's light rail stations includes projects by nationally known artists working in public art. Two stations play with the role of insects in the state's history, namely grasshoppers and bees. Utah's motto, The Beehive State, and the downtown as the center of activity, is adeptly illustrated by the bronze bees in Day Christensen and Bonnie Sucec's work for City Center Station, *A Hundred Bees*. Norie Sato's commission for the Gallivan Plaza Station is called *Here*. All of the artist-designed elements at this station refer to the history

Detail of *Light Sculptures* by Jeff Smith



and landscape of Utah, including the Utah sandstone seats and the paving that includes important historical facts. One event, the grasshopper plague of 1854, is commemorated with slightly (I hope) larger-than-life bronze crickets and grasshoppers that quietly inhabit the station.

Public art does not always quietly inhabit its location. Unfortunately, when the media embraces public art, it is more often for one of the very few controversial projects than the hundreds of successful commissions completed across the country each year. The Scott M. Matheson Courthouse is the home of several public art projects, including a bronze, figurative sculptor of the building's popular namesake. Many visitors take their photograph with the work. The building's collection also is the site of V. Douglas Snow's *Capitol Reef*. This abstract painting's strong, saturated colors and forms refer to the sandstone formations in southern Utah. The painting is located in the State Supreme Court Chamber behind the State Supreme Court Bench, where it drew strong opinions when it was installed. Many enjoyed the work, but it also had vocal opponents. Instead of removing the work from its site, a compromise was found. While court is in session, a curtain is drawn. Many successful public art projects were controversial when they were first installed. Some of the most famous examples include the lions in front of the New York Public Library and the Vietnam Veterans Memorial. Both are now nationally recognized and highly visited. Over time, perhaps the curtain on Snow's work will remain open.

Salt Lake City's new Main Library designed by Moshe Safdie and Associates stands out for its architecture and public art collection. Walking up the exterior crescent wall to the roof of the building to the roof garden, spectacular views of the Wasatch Mountains and Salt Lake City appear. The interior spaces of the building are equally as compelling, from cozy chairs in front of the working fireplaces to the sun-drenched first-floor lobby.

More than 1% of the \$84 million construction costs were set aside for a series of diverse permanent public art commissions. Projects include a suspended sculpture titled *Psyche* by Ralph Helmick and Stewart Schechter that consists of more than 1500 miniature books and butterflies. You encounter different views of the work as you walk up and down the library staircase. Kinde Nebeker designed a series of text-based works in unexpected places throughout the library, to be found by repeat visitors with keen eyes. Bonnie Sucec and Day Christensen created a series of glass sculptures that reference ribbons and bookmarks on three of the library's levels. In the children's library on the lower level, Karl Schlamming designed two magical, child-scale reading rooms. One is based on an attic, the other a crystal cave with constellations transforming the ceiling to the open sky.

Artists who create works for the public develop platforms that engage people emotionally and intellectually. The success of the library comes from the strength of the individual artworks and the collection as a whole. In the library, and across a community, public art will be experienced over time by a diverse audience. The magic viewers find in their crystal cave at eight may be different from what they love when they turn 18, 40, 80.

In Salt Lake City and Ogden, the Utah Public Art Program has commissioned artists to create artwork for public buildings that serve people with visual impairments. It is also interesting to consider the diverse responses to one public art project based on the perspective of the viewer. Robert Sindorf's *Enduring Spirit* is a minimalist granite sculpture for the Division of Services for the Blind and Visually Impaired in Salt Lake City, and Laura Lee Stay Bradshaw's figurative bronze *Lioness and Cub* is located at the Ogden School for the Deaf and Blind. The works do not have much in common visually, but they share something you would not be able to appreciate if the work was installed in a museum: the ability to be touched. For someone who is not able to see, to be able to touch, or even hold, *Lioness and Cub* opens up the world of physical mass. Simply viewing the work, you see the sweet pose of the animals. Touching the work, you gain a sense of their strength and power.

The public art committee convened for the facility in Salt Lake sought to commission a work of art that "will have a three dimensional, tactile and durable quality as well as be aesthetically pure." Robert Sindorf's work creates a minimalist sculpture that is an elegant maker for the entry of the building. The path along the work guides people using the facility to the entrance, but also along the sculpture. To engage the people using the facility, the texture of the work is delightful. A mix of smooth and rough, small and large surfaces and shapes that enhance the appreciation of the piece through touch, creating an intimate exchange between the viewer and the work.

Beyond its ability to brighten environments, create whimsy, and shape experiences, Utah's public art opens a window to Utah. The state's best projects are as successful as a devout public art tourist could hope for. Public art in Utah, like successful public art in cities across the country, both defines the place and is defined by the place. It is an ideal platform to explore the unique characteristics that make its site and surrounding community uniquely themselves.

Renee Piechocki

Notes _____

1. Public Art Programs Fiscal Year 2001, Americans for the Arts, 2003.
2. Public Art Programs Fiscal Year 2001, Americans for the Arts, 2003.
3. Public Art Programs Fiscal Year 2001, Americans for the Arts, 2003.

The Zone by Howard Meehan



Projects



PROJECT NO.

1

Weber County-Ogden Second District Juvenile Court | OGDEN

The purpose of the facility is to administer the day-to-day functions and hearings of juvenile offenders. This was the first project for the newly established Percent-For-Art Program.

Architect: MATHEWSON SANDERS & ASSOCIATES

HU HUNG-SHU *New Leaves, 1988*

Stainless steel and pigment
in ten parts
40" x 40" each

The hanging sculpture is intended to stand out from and blend with its environment simultaneously. It reflects both the symbolic and formal qualities of "new leaves." The diamond form alludes to youth as "diamonds in the rough." The power the court holds and the discipline necessary for youth are conveyed by the geometric forms of the sculpture.



DARL THOMAS
Space Tree, 1988

Stainless steel
14' x 6' x 6'



444 26th Street / Ogden



PROJECT NO.

2

State Office Building, State Capitol

| SALT LAKE CITY

The Data Processing Center is a state-operated agency whose purpose is to handle the day-to-day functions of state government through the computer processing of data and information important to other state agencies. The Data Processing Center Project requested the artist create a series of computer art images for the open corridor leading to the lobby and operations of the Data Processing Center.

Architect: RICHARDSON ASSOCIATES

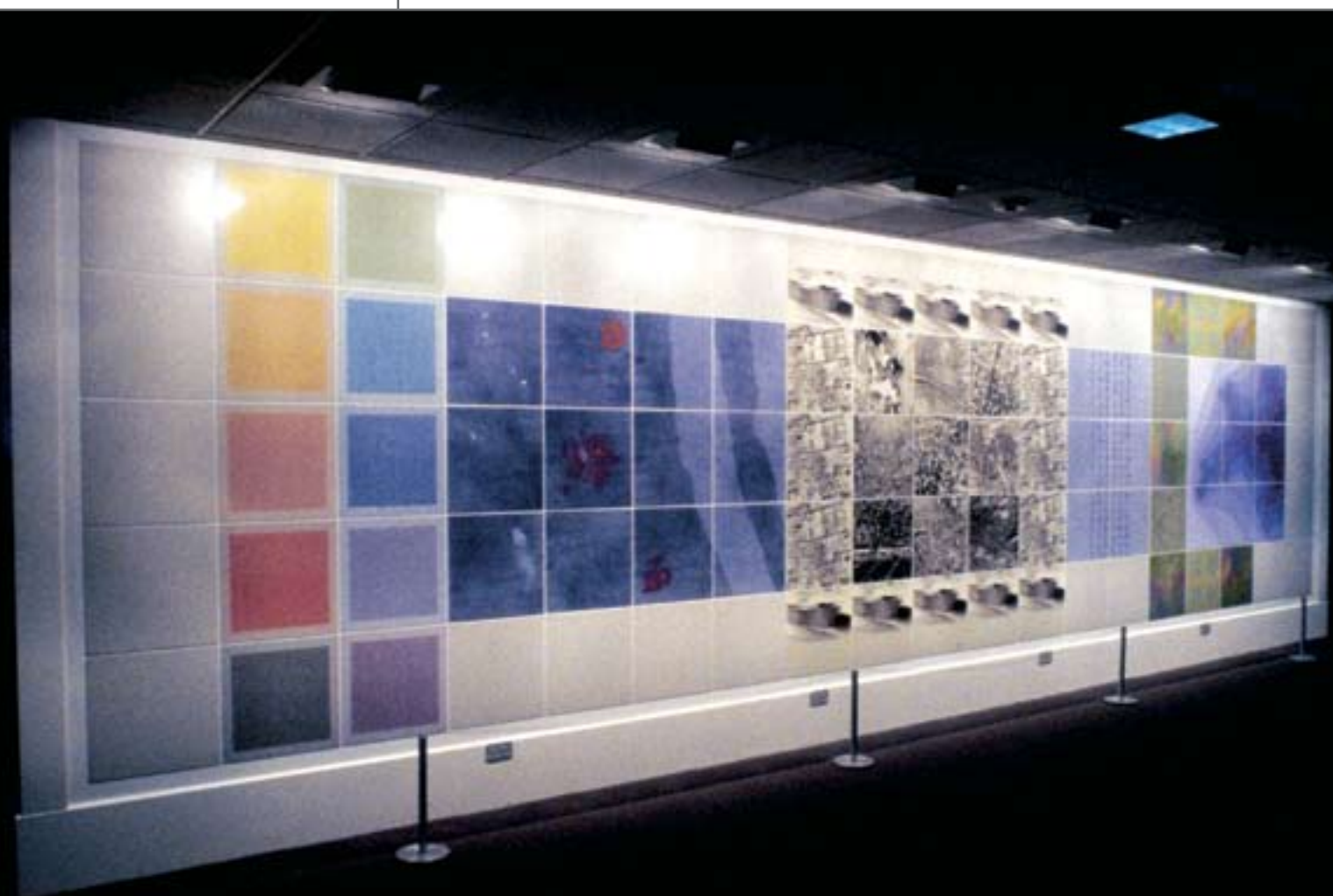
**ANNA
CAMPBELL BLISS**

Windows, 1990

Alkyn enamel on metal
and mixed media

8" x 29'

“Windows” is conceived as a multi-layered experience visually as well as metaphorically. Although abstract in nature, it draws upon past, present and ideas with future potential. The work is also about seeing from MACRO to MICRO and the experience of the viewer. Illusions change depending on one’s viewing distance. In general it offers a glimpse of the worlds being opened with the help of the computer.



DAVID UDOVIC
Utah Harvest, 1990

Serigraph and acrylic
on board in three parts
60" x 40" each

This work, entitled "Harvest," presents three windows in time. In the sky of the vast Utah landscape the artist depicts three constellations, figures that historically represent the different ways man has harvested his needs from the land. The first window shows the ancient one, an Indian, bending toward the earth, drawing nourishment directly from the natural landscape. He represents our early harmony with nature. The second window depicts a pioneer, as he turns the soil, coaxing his existence from the land. He portrays endurance in the physical struggle to modify his landscape. Finally, window three gives a contemporary look at our relationship with nature, where we process the necessary elements from the land for our technical needs. In this window, a technician works beneath the raised computer floor connecting communication lines, a network built on silicon and copper for information exchange through electricity and light. The design for these was built on elements and patterns found in the Utah landscape from petroglyphs to the Capitol building itself.



**MICHAEL
HULLET**
Untitled, 1990

Bronze
6'6" x 27" x 27"



Utah State Capitol Complex /
Salt Lake City

PROJECT NO.

3

Utah State University, Emma Eccles Jones Education Building | LOGAN



Utah State University / Logan

One of the major programs of the University is the preparation of professional teachers and other educators, researchers, and clinicians. The building provides vital research space, instructional areas, and laboratory facilities increasing the productivity of the faculty and students of the college, and aids in the

recruitment and retention of capable faculty and students. The area selected for a public art project was the atrium court with a main floor, three floors above, and large skylight.

Architect: EDWARDS & DANIELS ASSOCIATES

JEFF SMITH

Light Sculptures, 1988

Glass, aluminum, steel, mirror
and lead in three parts

12' x 10' x 3' each

The atrium of the new Education Building provides an ideal space for the dynamic use of incoming sunlight. The form is a two part sculptural element with curved glass surfaces that transmit and reflect sunlight deep into the atrium. In the winter months the upper, more vertical, warm-colored glass panel reach up to intercept the rays from a sun that is low in the sky and a mirrored surface recessed and beneath the glass directs this sunlight downward and even onto the south wall. The lower, more horizontal, cool-colored glass panel is emphasized during summer. As the sunlight filters through, it projects colored shapes on the main floor and the north wall. Because the atrium is long, the artist repeated the sculptural form three times. The *Light Sculptures* at each end twist and reach toward the atrium bridges, where their filtered sunlight dapples the bridges and those using them with exciting, changing color.



PROJECT NO.

4

Dixie College, Browning Learning Resources and Science Building

| ST. GEORGE

Envisioned by the local people in what was then nothing more than an outpost, their motivation for higher education came from their thirst for knowledge. Dixie College emerged more than 75 years ago in response to this dream. The committee wanted the art to develop an outdoor transition space and a creative way to acknowledge three historical groups who have been influential in the development of the college. This includes the founders, the citizens who saved the College in 1933, and the Dixie Education Association who purchased the present campus.

Dixie College asked that the new Browning Learning Resources Building and the Science Building addition face an open area called "President's Grove." This area was designated as a contemplative grove. The committee wanted the area to encourage the people entering the space from the nearby dormitories, walking between the new buildings, or attending concerts in the new recital hall, to stroll or linger in this contemplative area and to sit and enjoy the arboretum

Architect: JHCH ARCHITECTS

**JOHN SWAIN
& RICHARD
JOHNSTON**

***President's Grove,*
1989**

Concrete
and natural materials
100' x 250'

◆ The goal was to create an environment that depicts an experience of man in harmony with nature through education. The artists designed a space that accommodates contemplation, relaxation, and engages the aesthetic senses. The concept and designs integrate into the grove rather unobtrusively, yet are worthy of the attention keen enough to cause the viewer to take a moment to walk through and experience the grove and all that it holds for the viewer. Flowing concrete walls of varied height, width, and configuration and niches provide for the display of art work and plaques commemorating and/or honoring the college and its presidents. These walls also double as seating, gently retaining the sculpted berms to define circulation and create spaces. To emphasize the existing cedars found on the site, a trellis provides immediate shade for the seating below as well as spaces for special recognition of key college supporters.



RANDALL LAKE

Val A. Browning, 1988

Oil on canvas
48" x 36"

Val A. Browning was born in 1895 in Ogden, Utah. Mr. Browning was the son of John Moses Browning of Browning Firearms. Browning received 48 patents during his career, and was decorated by King Baudouin of Belgium for an "outstanding contribution to the Gun Making Art." He had four children and was a benefactor of Dixie State College where his gifts made possible the Val A. Browning learning resource center and the Val A. Browning library. Val died in 1994 in Farmington, Utah.

Dixie College / St. George



PROJECT NO.

5

Ogden Youth Corrections | OGDEN



The Division of Juvenile Justice Services provides the youth they serve with the best opportunity to realize their potential and improve their overall competence, which allows them to be law-abiding and productive citizens. The Division provides comprehensive services for at risk youth within the framework of the Balanced and Restorative Justice Model. Community Protection, Accountability, and Competency Development are integrated goals and philosophical foundations of the model.

Architect: GILLIES STRANSKY BREMS SMITH

WILLIAM LITTIG

Collaborative Retrofit, 1990

Thirteen panes of leaded glass
24" x 24" each

Littig's glass design is intended to enhance the architect's signature/integrity to the façade. Emphasis was placed on the square grid that articulates the space above the entrance. Texture was incorporated into the glass sections creating a 3-D illusion for each pane. The patterns reference parallelograms in various rotated positions.



Weber State University, Physical Education Building | OGDEN



Weber State College / Ogden

The Weber State College Department of Health, Physical Education, Recreation, and Dance (HPERD) is an educational unit within the School of Education. The four major goals are to promote health, enhance the quality of life, provide professional or career preparation, and expand and advance knowledge. The four primary roles, related to the fields of dance, health, physical education, recreation, and sport, are to provide: service and general education programs; programs of study for career and professional preparation; opportunities for students, staff, and faculty to participate in high-level health, recreation and fitness activity programs; and provide community services. The committee asked that the art incorporate the concepts of the environment, physical education, the building's purpose and the physical education mission statement.

Architect: JONES RICHARDS & ASSOCIATES ARCHITECTS

WILLIAM DISBRO *College People,* 1990

Stainless steel
in seven parts

The installation is seven sculptural units intended to create an environment of human activity that exemplifies the dynamics of college activities in this area at Weber State College. The sculptural figures involve colleagues, racquetball, runners, reading, baseball, a woman walking, and ballet. The work is the expression of selected, powerful, and pervasive two-dimensional images in three-dimensional space. The late twentieth century is dominated by two-dimensional images as seen in text, signage, video, and film, all requiring one particular view to receive a message. The work expresses the condition of selected viewing. Various views give a variety of information about individual pieces and only from a direct front or back view do the "parts" complete the "whole." The sum is greater than the parts. And yet, the individual pieces can have significance of their own beyond that of relationship to other elements; possibilities are limited only by the viewer's imagination. As interesting as the fragmental pieces are, they are primarily parts of a larger idea, similar to the study or observation of words in a sentence.



PROJECT NO.

7

Ogden-Weber Area Vocational Center, Business Building | OGDEN

The Ogden-Weber Area Vocational Center is committed to offering high school students, adults, unemployed/underemployed individuals, dislocated workers, and displaced homemakers short-term occupational training and supervised work experience that can lead to employment in semi-skilled and skilled jobs.

The committee asked the artists to design for three sites: an outdoor open area next to the entrance to the business building; an outdoor, interior courtyard in which the students may study or relax; and a highly visible area next to the east entrance to the building facing into the mall and the Student Union Center. The last site required a creative lighting (sculptured lighting) installation intended to enhance other lighting on campus and create an overall evening environment of light that can be viewed from 200 yards to the east and along the mall.

Architect: SCOTT LOUIE & BROWNING ARCHITECTS

NEIL HADLOCK *Slab Key II*, 1989

Bronze
72" x 42" x 34"

The massive abstract shape of *Slab Key* is based on Hadlock's artistic philosophy and best expressed in a past quote about his work, "Art is a configuration of what we sense about living and somehow it ties to a universal language through which thoughts are shared. It is the perception that there is in fact a language, which generates the desire to make art." The cast silicone bronze was created with verde green patina.

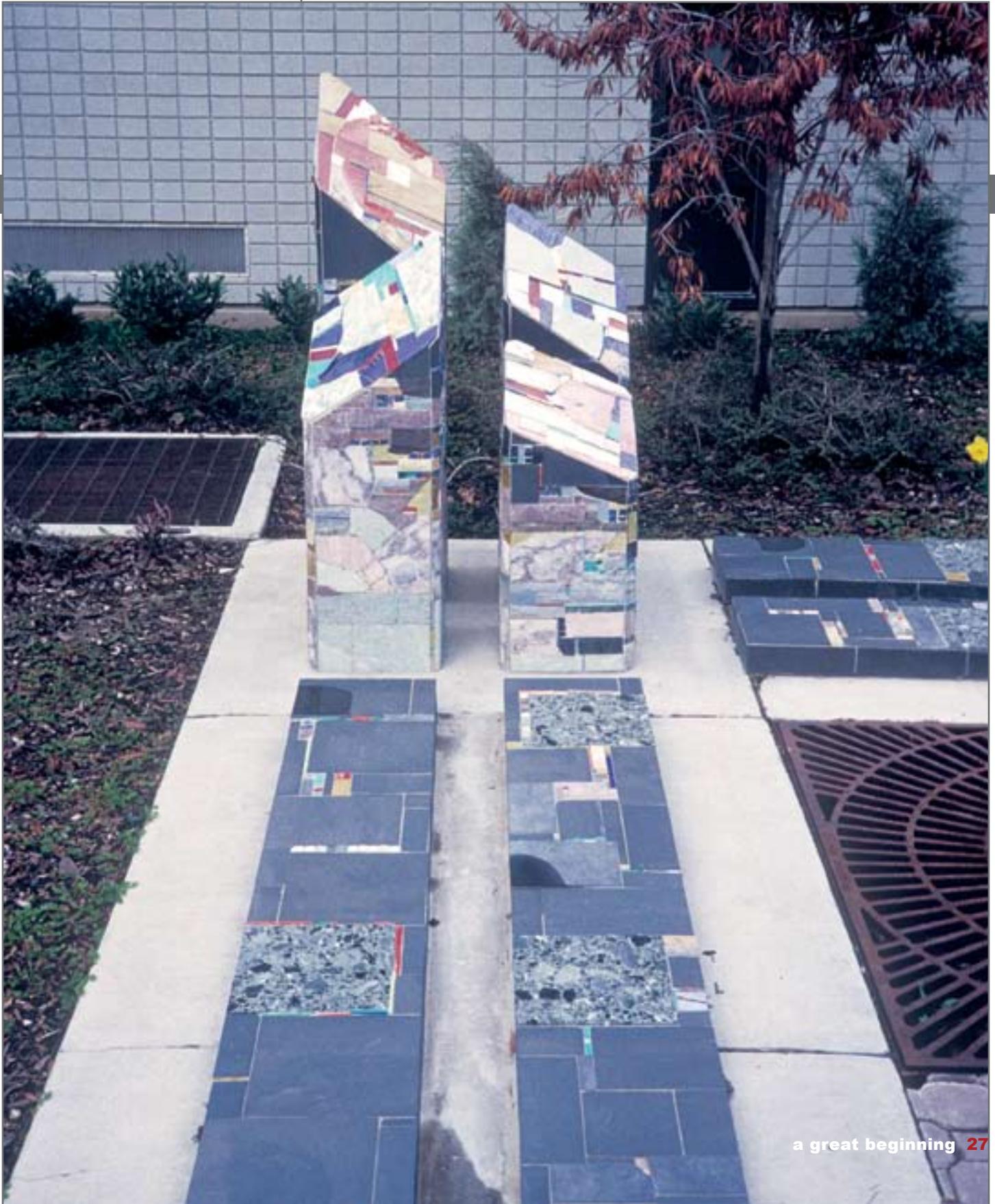


**THOMAS
HOLZER**

Mosaic Monolith, 1989

Stone and mosaic tile
5' x 18' x 18'

◆ The stone and mosaic sculpture installed in an L-shaped configuration aligns with the West-East and North-South axes meeting in the North-East corner of the exterior space. The sculpture follows the architecture and ties in with the landscaping in the center courtyard of the building. Materials include domestic natural stone, slate, imported marbles, imported colored Venetian glass cakes, and glass smalties on a concrete base.



TIM O'NEILL
***Wasatch Boxes*, 1989**

Glass, neon and aluminum
in three parts
4' x 6' each

O'Neill's light boxes are re-interpretation of the Utah landscape in the medium of light and glass.



200 N Washington Blvd
/ Ogden



PROJECT NO.

8

Bridgerland Applied Technology College

| **LOGAN**

The art selection committee asked artists to create approachable figurative works of “typical” students at the center.

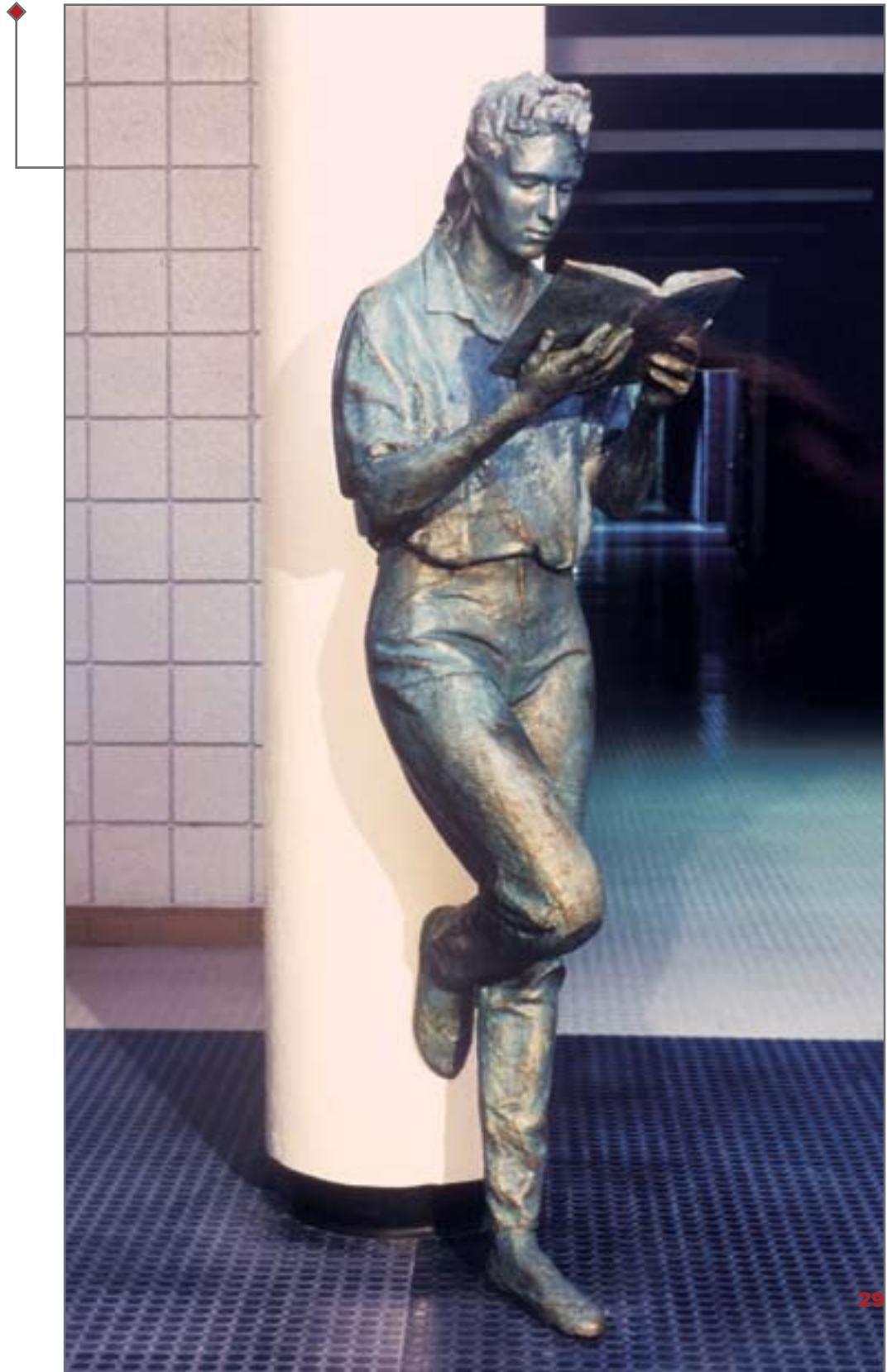
Architect: ARCHITECTURAL DESIGN WEST

LAURA LEE STAY

Dene, 1991

Bronze
6' x 3' x 3'

This bronze sculpture is a female student casually waiting while reading a book outside the main entrance of the technology center. The model for the sculpture was Dene Apolonie, a student at the center.



JOE WIXOM
Class Students, 1991

Oil on canvas triptych
8' x 12' overall

This painting of students was approached from a colorist point of view by balancing the figurative elements with dynamic colors and textural elements to construct light and shadow. The painting captures the essence of figurative gestures and upon closer inspection reveals and educates how the paint and technique are used to develop the work.

1301 North 600 West / Logan



PROJECT NO.

9

Utah Valley State College, Science Building |

OREM

The School of Science and Health is comprised of nine departments: Biology, Chemistry, Community Health, Dental Hygiene, Earth Science, Physical Education and Recreation, Mathematics, Nursing, and Physics. The programs offered in these departments grant Associate of Science and Associate of Applied Science degrees as well as provide a wide variety of courses to support degrees offered in other programs with the college.

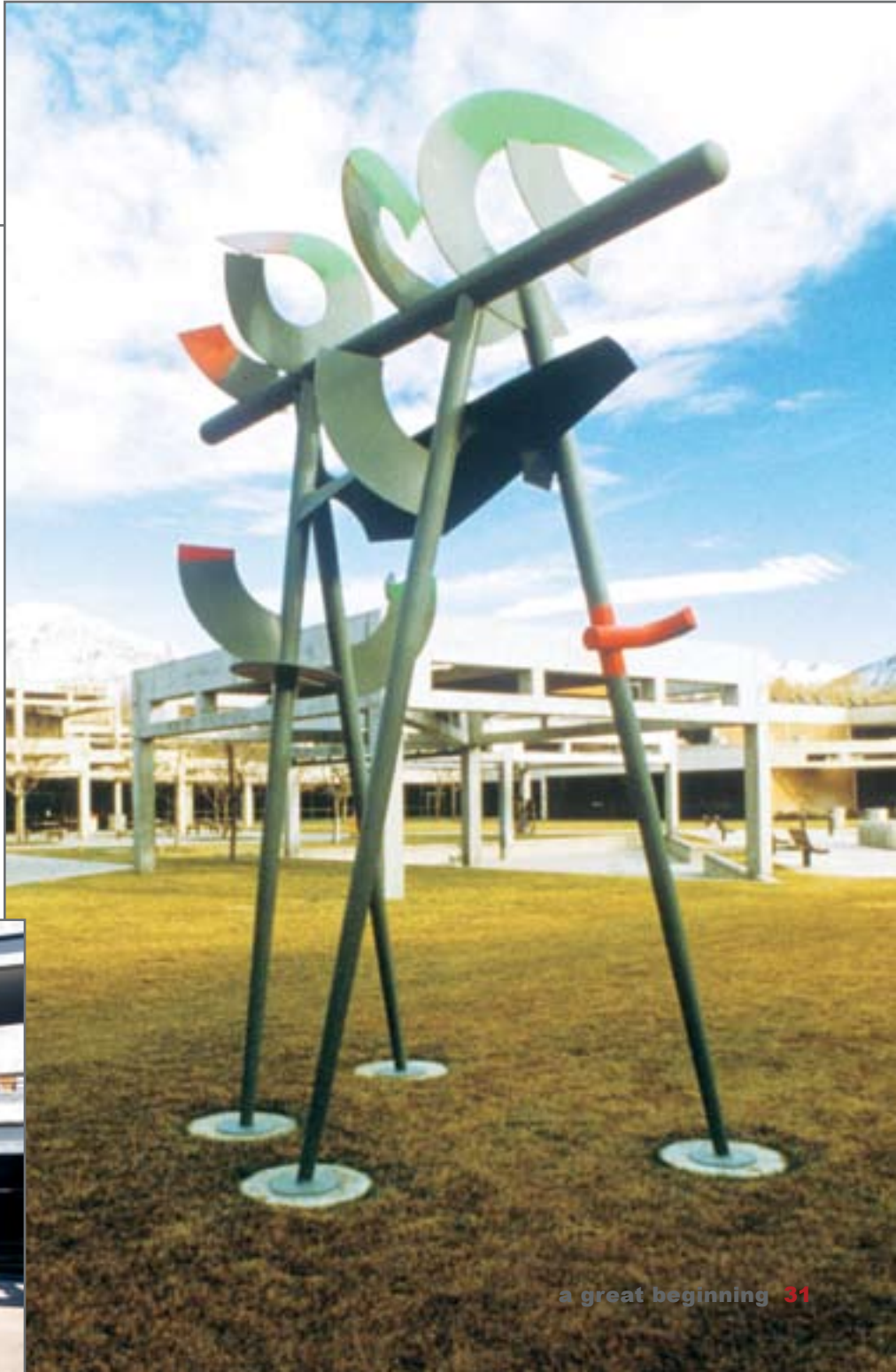
Architect: SCOTT LOUIE & BROWNING ARCHITECTS

**RICHARD
JOHNSTON**

***Untitled (Horse Form),
1991***

Steel and pigment
18' x 10' x 6'

Johnston was commissioned after presenting the concept of creating an environment of sculptural pieces at various sites and levels in the main quad area of the campus near the science facility. The colors of these pieces reference the interior color scheme of the ventilation and heating system. All of the satellite pieces were anchored with the free-standing fun and whimsical “horse form” at the center of the quad. This work was destroyed in 1996. It has since been restored and re-installed in another location on the campus of Utah Valley State College (see below.) The second image reflects a more somber and less playful form reflecting the trauma and stress experienced by the artist after the work’s destruction.



JAMES AVATI

Marina and Bryce, 1991

Bronze

6' x 24" x 24"

A realistic life-sized sculpture of a male and female student in the setting of the campus environment was proposed to encourage use of the plaza by the students. Avati designed the two works to have a strong conversational appearance and interesting dynamic.



KENVIN LYMAN
Untitled, 1991

Holographic collage
30" x 60" x 2"

Lyman, with a background in photography, design, illustration, and computer graphics, was commissioned to create this hologram work referencing technology and the sciences.

Utah Valley State College
/ Orem

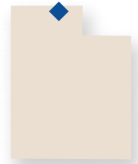


PROJECT NO.

10

Utah State University, Old Main

LOGAN



1301 North 600 West / Logan

"Old Main" was the center of Utah State University when it was erected for administrative offices and classrooms. The selection committee asked the artist to create an outdoor work dedicated to a three-dimensional idea, and to be aware of the new east facing entrance, the new tower and the expanse of the open mall east of the facility.

Architect: ARCHITECTURAL DESIGN WEST

**JAMES T.
RUSSELL**
***Sojourn*, 1991**

Stainless steel
13' x 16' x 9" x 3

Sojourn, which means a place to rest and become familiar with one's environment, is placed within the triangular section adjacent to Old Main. This site was chosen to create a focal point for Old Main as well as being accessible to the majority of students. The sculpture is constructed of heavy gauge 300 series stainless steel with highly polished surfaces. The essence of the design is to achieve harmony between the sculpture, the architectural building, the students, and the campus environment. By polishing the stainless steel, the sculpture reflects the environment as well as interplays with the students it comes into contact with. The students may also stroll through the negative space of the sculpture that gives it a transparent quality that allows the viewer to transcend the sculpture and relate it to Old Main and the environment beyond.



PROJECT NO.

11

Salt Lake Community College, Library

SALT LAKE CITY

Three sites at the new library were identified by the selection committee. The first, a window treatment of clear glass (not colored or leaded) on the third level interior circulation area where the commissioned piece would be a creative element etched, sandblasted, or photo emulsion etched in glass, as a design or texture not to exceed 33% of the clear viewing area of the windows. The second site was a lower level vestibule area accessed by a glass encased staircase and elevators with a wall space of 9' x 16'. This commission was open to proposals that best represent the use of glass as an extension of the first site or the development of a creative element in stone or wood that will enhance the area. The third site is a commission for a painting that depicts imagery indicative of Utah's environment or landscape and will be located in a boardroom/meeting room.

Architect: ASTLE/ERICSON & ASSOCIATES

JEFF SMITH

Library Window, 1993

Mouth blown leaded glass

Smith said: "I think of glass as a filter. The aspects of glass that really hold my attention are its filtering qualities, its three-dimensional qualities, what it does to an architectural space in that sense as far as letting light in."



EARL JONES
Great Salt Lake #2,
1993

Oil on canvas
4' x 6'

◆ An oil painting of a Utah landscape in fall colors. The painting is intended to harmonize effectively with the warm colors that dominate the interior of this conference room. The painting relies on the rich color and dramatic lighting of late afternoon to create its effect. The flat valleys and sensuous mountains that so characterize the Utah landscape seemed to be an appropriate subject for this project.

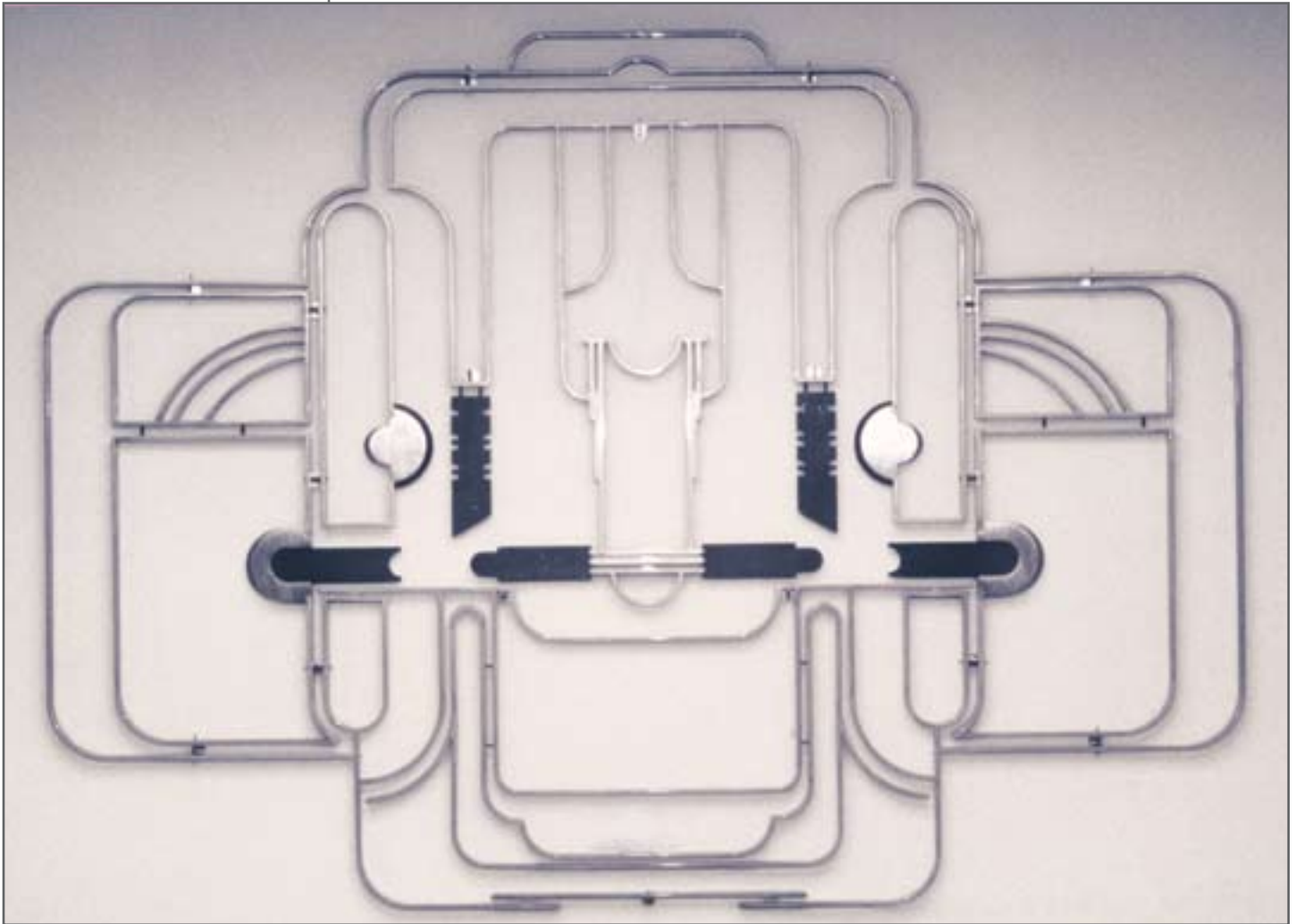


BRENT BUDD
Aggregation, 1994

Stainless steel
7' x 10 1/2'

Based on the clean elements of the architectural design being developed for the library, the vestibule area needed a strong sense of 3-D design to compliment the architects' philosophy and his sense of clean design. This low-relief piece accents the strong elements of glass, concrete and wood trim, by softening the area with a satin brass finish with detailed color inserts of synthetic stone inlays. The design work is graphic in form, the assembly represents high-tech, machine shop fittings, and the completed work represents the technology environment of the college and the design integrity of the art department.

Salt Lake Community College /
Salt Lake City



Southern Utah University, Science Center

CEDAR CITY

The artist selection committee asked for an environmental and figurative sculpture collaboration that addressed the relationship of the old Science Building, the Life Sciences/Home Economics Building, and the new Science Building as the central access or commons area to the buildings. The committee continued with; "The sculpture should emphasize a figurative bronze casting that does not reflect any ideology, history, or narrative opinions. It can represent the spirit and relationships of the science buildings in terms of technology, ecology, biology, astronomy, and home economics. The sculptured environmental should support a figurative work of art and create an interactive space that should not be tied to landscaping solutions. The second commission was for an interior work of art that is thematic to the sciences and computer technology."

Architect: SCOTT LOUIE & BROWNING ARCHITECTS

**ANGELO
CARAVAGLIA &
NOLAN JOHNSON**

Star Maker, 1994

Bronze
48" x 24" x 24"
Stone and concrete
30' diameter

In a collaborative effort, Johnson created the natural stone courtyard, seating, and pedestal for the silicone bronze work created by Caravaglia. The native Utah stone interacts well with the environment while the bronze sculpture took the biological and life science portion of the project into a deeper spiritual and mystic representation.

The artists' conceptual ideas can best be expressed in their own words, the figurative element proposed is one that strikes a note that encourages an expansion of thought, and creates a visual continuity that embraces the complexities of one's own intuitiveness and imagination, using classical stylization that harks back to a fundamental relationship, expressive of mythological energy:

the universe, mother of all things, "Star Maker." The environmental portion of the work, gravitates to the same note, respective of the intimate nature of the site, adding volume and mass, supportive and consistent, with the overall scheme of things. The environmental sculpture uses a combination of paving stones, landscape rock, and a terracing element in concrete arranged to act as a transitional blend from the lower sidewalk and linking up with the main focal point. The geometrically cut granite rocks provide the viewer with seating creating an interactive plaza-type environment with the figurative statue at the center.



ALLEN BISHOP

Probe, 1993

Acrylic on wood
28' x 6' x 6"

This acrylic on wood painting and relief piece focuses on five general areas of human scientific inquiry. Starting at the bottom, the general areas explored by the painting are: physics (waves, cyclical patterns, spectrum of visible light); chemical and microbiology (DNA double helix, Moneran, Protist, and Fungus interwoven into a grid pattern to suggest the interconnected nature of living things, ecology); macrobiology and humans (plant-sego lily, animal-butterfly, and human); geology (a map showing geological surface features around Cedar City, cross-sections of the earth, and lunar phases bridging between the earth and astronomy); and astronomy (an absorption spectrum of the sun and an abstraction of a spiral galaxy). Throughout the piece, intense colors symbolize the “fires of creation” and the varied but connected realms of human discovery.



PROJECT NO.

13

Southern Utah University, R. Haze Hunter Conference Center

CEAR CITY



Southern Utah State University /
Cedar City

The renovation and expansion of the building, built in 1927 originally as a gymnasium then expanded in 1960 as the Student Center, provided an opportunity to incorporate entrance enhancements that would create some historical value as a reminder to those entering and leaving the facility. The emphasis of this commission is the selection of an artist to create work that complements four entrances to the "Great Hall" of the building.

Architect: FFKR ARCHITECTURE

**ANGELO
CARAVAGLIA**

Southern Branch, 1992

Hand-carved mahogany crest,
rosettes, and four lintels

These architectural pieces are incorporated above and between interior entrances within the facility. Relief forms are carved into the wood expressing the history of the college, an association that has its roots in English style and pioneer settlement. Pediment panels reference the lumber industry, stone masonry and brick masonry of the Cedar City area. These images were selected as acknowledgement of the sacrifices of the community in working so hard to create the beginnings of Southern Utah University.



PROJECT NO.

14

College of Eastern Utah, Computer Business Building | PRICE



College of Eastern Utah
/ Price

The artist selection committee asked that this exterior commission “represent contemporary thinking due to the educational nature of the building. It should help the community understand the role of the institution to educate and provide leadership.” The committee asked the piece be a strong vertical sculpture,

20-30 feet in height, with a singular bold color to act as a focal point and contrast to the horizontal facade of the building. The further asked for the artist take into account the surrounding environment, building axis, and the circulation patterns of the students and serve as a gathering place for students to meet and feel comfortable.

Architect: RICHARDSON ASSOCIATES

JAMES YOUNG

Ascent Totem, 1991

Steel, aluminum and pigment
25' x 12' x 4'



Sandy 3rd Circuit Court | SANDY

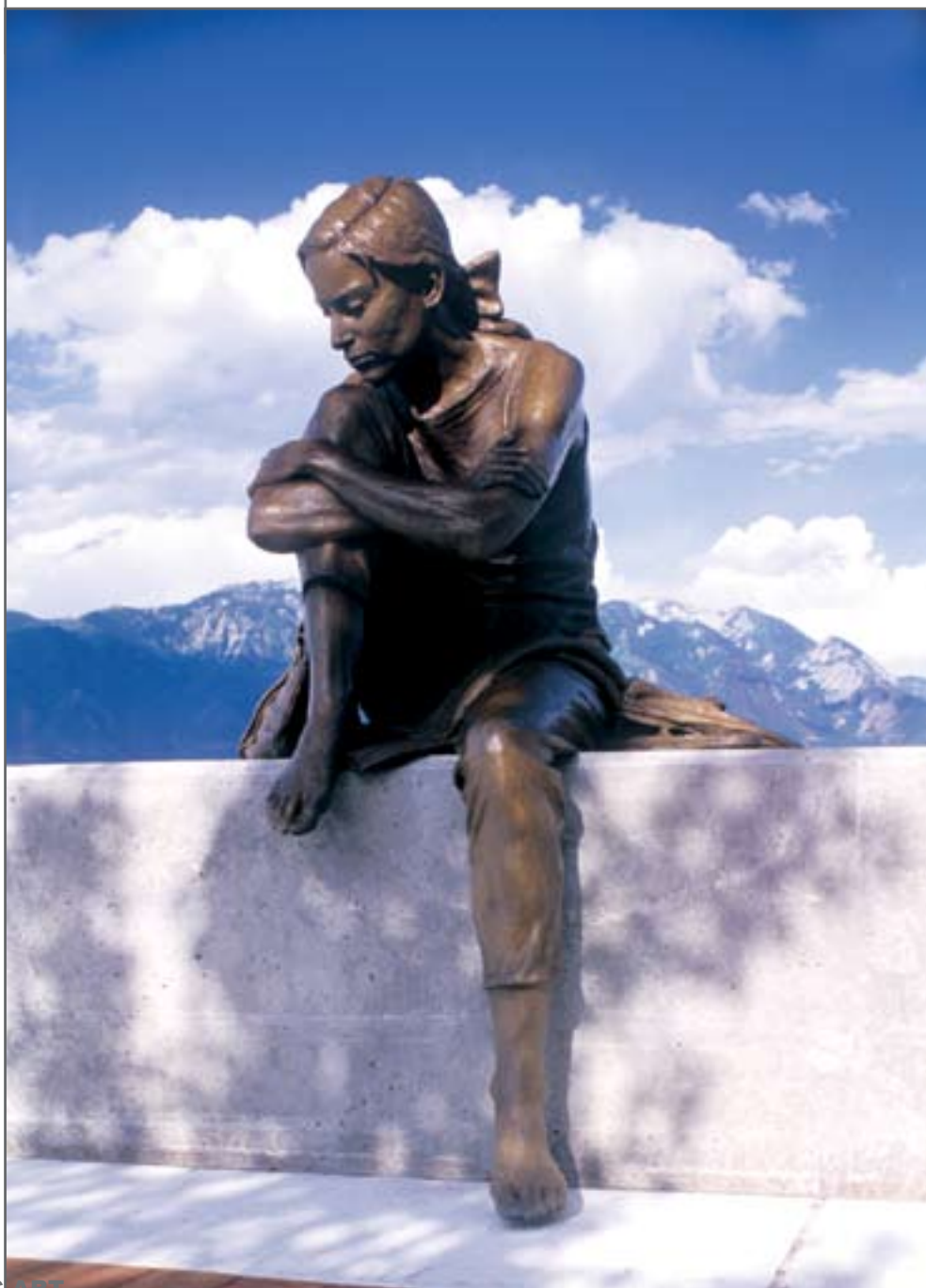
The committee placed emphasis on artists with a background in life-size figurative bronze realism for the exterior plaza and tapestry artists capable of working on a large scale with an emphasis on texture, color, and three-dimensional forms to create a warm feeling and a focal point for the interior entrance. These art works were moved to the new West Jordan facility in 2006.

Architect: CORNWALL, EVANS & FIFE ARCHITECTS

JAMES AVATI ***Laurie Ann, 1993***

Bronze
6' x 24" x 24"

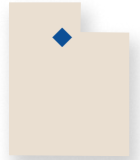
◆ This is a narrative, illustrative piece of a casually contemplative female figure of how an individual would sit at this site. The work is not formal, but reflects some classicism by the drapery and positioning of the sweater on her lap.



JOHN HESS
Rainbow Chrysalis,
1993

Wool
18' x 5' x 4"

Rainbow Chrysalis gets its name from the caterpillar/butterfly cocoon stage, when the creature is stationary but alive. Hess commented that the piece was not supposed to represent anything specific but rather a kinetic cloth. He uses color to give the work kinetic energy with the slats changing from dark to light and light to dark depending on the viewer's angle. Vertical stripes, the folding and unfolding, as well as the work being mounted off the wall to float add to the illusion of movement and dimensionality.



10000 Centennial Parkway /
Sandy



Utah Division of Services to the Deaf and Hard of Hearing

TAYLORSVILLE

5709 South 1500 West /
Taylorsville

The Center is a multi-purpose facility providing opportunities for educational and physical development through statewide programs that address the needs

of any hearing individual. The Center provides, as part of its curriculum, an art therapy and art exhibition program for hearing impaired individuals. The committee requested artists registered in the slide bank and deaf and hearing impaired artists to submit proposals for this site-specific commission. Proposals that included a hearing impaired artist's participation, collaboration, or execution of the project were particularly interesting for the committee. The site for the artwork required artists interested in creating a glass treatment for a corridor leading from the main lobby of the new building to the gymnasium.

Architect: BURTCH W. BEALL, JR.

STACY SHARP Celestial Soda Pop Translation, 1992

Etched glass
Five at 4'6" x 9'

Sharp created a unique interactive environment of glass and light, utilizing original designs in etched and carved glass, combined with machine-textured glass in five window panels for the corridor.

Sharp said: "I believe that well integrated design, which incorporates the imagery of spirited, graphic symbology and metaphor can create an expression of the interior landscape and the universal themes of our everyday lives. In that genre, the design

concept is to create a sand-etched visual narrative of a musical piece — to depict the feeling of music, graphically, a sort of music for the eyes. The musical piece the work is based on is Celestial Soda Pop performed, composed, and produced by Ray Lynch. The piece both embodies the concept of interaction and invites vivid visual depiction in glass.

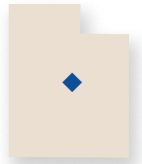
Energetic patterns and visual images rich with messages are conveyed in etched glass by weaving universal symbolism and metaphor. The design utilizes an exciting play on contrast between basic geometric forms and the fluid and organic flow of forms of nature, evoking the emotion and feeling of a spontaneous celebration of life. Reflecting the mood and spirit of the vitality of the life force itself. Calling forth a great sense of joyful aliveness, depicting a lyrical and rhythmic feeling of movement that is inherent in this music; upbeat, fresh, and contemporary but timeless and livable as the musical piece suggests; "When the heart is filled with joy, the emotions soar."



PROJECT NO.

18

Snow College, Humanities and Arts Building | EPHRAIM



Snow College / Ephraim

The selection committee wanted this exterior commission to be thematically developed around the humanities, philosophy and the joining of the Arts and Humanities. The work was to be human in scale and no larger than 10 feet in height. The committee further explained the site, scale, color, and texture

of the building and the fact that this is the main entrance to the building should be considered. The patina, textural coloring, and the long-term coloring of the chosen material was also an important consideration for the work.

Architect: THOMAS PETERSON HAMMOND & ASSOCIATES

**ANGELO
CARAVAGLIA**

***Iccarus and Pegasus,*
1992**

Bronze
4' x 3' x 3'

Caravaglia's sculpture captures the essence of classicism in mythological form, conveys strength of motion, and the dynamics of bronze as a historical element.



Hill Aerospace Museum, Hill Air Force Base | ROY

Hill Field / Roy

The exterior site considered for this sculpture commission, at the North West entrance to the new museum, was an area selected because of its high visibility, adjacent to the parking area and at the entrance to the tree promenade that leads to the administrative building and museum. It was intended that the sculpture soften the impact of the parking area and create a focal point for pedestrian access to the museum. The commission is to reflect the museum's philosophy to preserve the heritage and traditions of the United States Air Force and particularly as it relates to the Aviation History of Utah since 1934 when the Airmail crisis centered around Hill Air Force Base as it evolved historically. The committee suggested the work might involve an illustrative, stylized, symbolic, or contemporary approach with scale as an important consideration.

Architect: GUSTAVSON ASSOCIATES, INC.

JAMES AVATI *WWII Airman, 1992*

Bronze
6' x 34" x 34"

This bronze figure resembles Chesley Peterson, who was a Santaquin, Utah native and an active leader and pilot during WWII and had the distinction of being promoted to Colonel at the age of 23. The seated pose of the sculpture is intended to evoke a sense of strength, confidence, reliance and a human quality of being approachable while representing the common man in extraordinary circumstances. Avati chose the pose to reflect the mood of time and place, its history and textural elements of clothing, parachute, and a letter from home received by servicemen while serving their country.



PROJECT NO.

20

University of Utah, Talmage Biology Building | SALT LAKE CITY



The Talmage Biology Building is located on the “President’s Circle” of the University of Utah and is one of four building on the circle of similar architecture and scale. Three sites around the building were identified for the artists. The committee asked the artist’s proposals; identify with the site and be specific

to the Talmage building and the Biology Department, and suggested art that served as a metaphorical “bridge” between buildings of the area and work that would incorporate well into the landscape.

Architect: BRIXEN & CHRISTOPHER ARCHITECTS

DAVID PHILLIPS *Common Ground*, 1992

Stone, cement,
and natural materials
50' x 75'

Common Ground combines a passive area with a passage. The design is composed of a lattice of indigenous red sandstone bollards covering approximately a 60 foot area. A length of the sidewalk and an area of the grass/paved area beneath existing trees are encompassed within this square. A seemingly random arrangement of gray limestone boulders penetrates the lattice. Notches are cut into several of the natural stones to accept the square seating bollards. The lattice, in a sense, is superimposed over the boulders. It was the artist’s intent that the indigenous limestone boulders appear as if they were there all along, as if they were part of the original geology.

The relationship of bollards with boulders, grass, trees and paving is to provide a number of active and passive spaces. Along the sidewalk the bollards function as a gentle barrier through which one can pass into a more passive seating/study area. Within the passive area a choice of hard and soft edge / landscape as well as a variety of sitting, people watching, study and conversation situations are created.



University of Utah, Humanities Building

| SALT LAKE CITY

Each of these artists were asked to create a work based on perceptions of Utah as place or concept. The resulting works on paper became the "Utah Suite."

Architect: BRIKEN & CHRISTOPHER ARCHITECTS

**RED
GROOMS**

***"Utah Suite",
Wagon Wheels,
1994***

Watercolor
and collage
on paper
24" x 24"



VIJA CELMINS

***"Utah Suite", Eraser
Drawing Number
IV Constellation, 1994***

Graphite on paper
24" x 24"

ALEX KATZ

"Utah Suite", Wild Flowers, 1994

Charcoal and pigment on paper
24" x 60"



SAUL STEINBERG

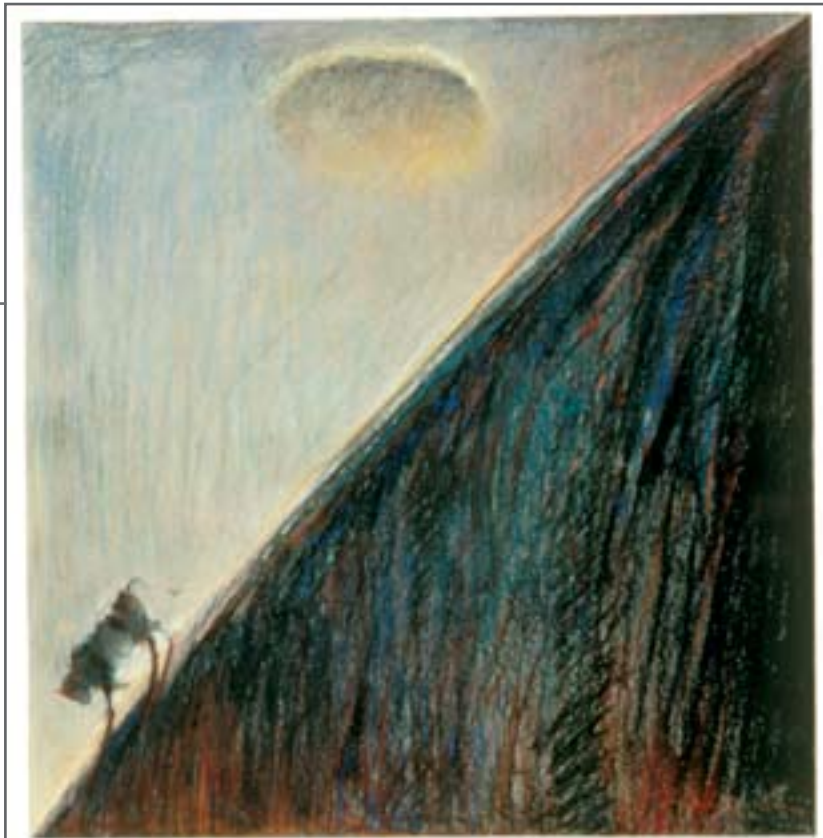
"Utah Suite," Moab (Utah), 1994

Graphite on paper
24" x 24"



**WAYNE
THIEBAUD**
"Utah Suite,"
Cow and Cloud,
1994

Pastel on board
25" x 24"



University of Utah /
Salt Lake City

**NEIL
WELLIVER**
"Utah Suite",
Cutthroat Trout /
Utah Trout,
1994

Watercolor on paper
24" x 25"

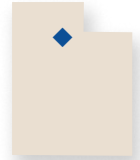


PROJECT NO.

22

Decker Lake Juvenile Youth Facility

WEST VALLEY CITY



2310 West 2770 South /
West Valley City

The artist selection committee for this Juvenile center asked that the selected artist be committed to the project and have an interest in working with students. Evaluation of artists for the project included their style and ability to work with students, their flexibility and intuition in dealing with students. It was the intent

that this interaction between commissioned artist and the students at the facility be art education based as a positive experience with a classroom approach to enable future expansion of the art therapy process at the facility. The artist was asked to adopt a curriculum approach with a syllabus, broken into three levels, each supported with slides representing art history elements.

Architect: GILLIES STRANSKY BREMS SMITH

KEN BAXTER

Art Therapy

- Art Appreciation, 1992

Five mixed media in
collaboration with students
30" x 40" each



PROJECT NO.

23

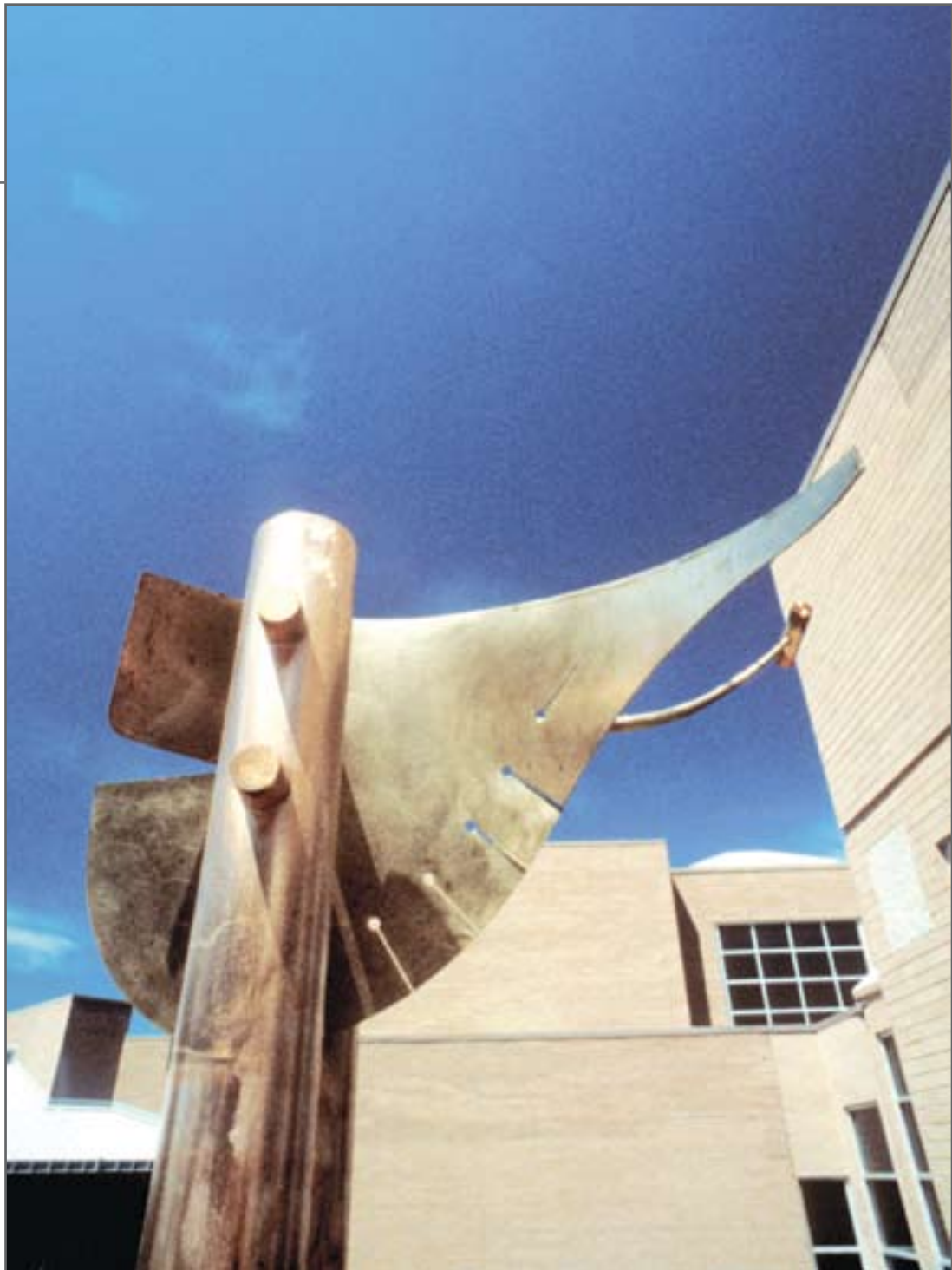
Utah State Hospital Adult Psychiatric Facility | PROVO

The artist selection committee for this project identified the interior courtyard (for patients, staff, and families only) and the vestibule at the end of the administrative corridor leading into the cafeteria as possible sites for public art. The vestibule, used by patients, staff, administration, and visitors has a tall vaulted ceiling with soft light skylights. The artists were asked to consider the facility, the staff and patients, and the landscape architecture of the courtyards. The corridor project required the artists to create work with sensitivity to the effects of colors and images may have on patients.

Architect: EDA INC. ARCHITECTS

RICHARD JOHNSTON *Pelican, 1994*

Copper and bronze
10' x 2' x 2'



Johnston created the sculptural landscapes of the courtyard for easy patient access that was interactive as well as passive with some dynamic space. The central sculptures create a gazebo feeling with the shadows of the sculpture adding to the visual impact while providing shade. Soft lighting at night accents the center courts. Berms were created to help create soft seating and perceived barriers to the windows facing the courtyard.

RICHARD JOHNSTON
Dual Courtyards, 1994

Steel, pigment, concrete, and natural materials
12' x 17' x 6'



KENNY DAVIS

Homage to Beethoven, 1994

Oil on linen
11' x 16'

Davis based this work on sheet music of Beethoven's "Moonlight Sonata" using strong colors while creating shapes and forms to provide visual interaction for the patients. The bars and musical notes give the work a cognitive and intellectual feeling while maintaining a painterly technique.



FRANK NACKOS
Rainbow Cloud, 1994

Aluminum and pigment
25' x 45' x 4'

◆ This work was created for an important corridor leading into the cafeteria. The soft range of colors were intended to enliven the pedestrian corridor without being too aggressive or being too substantial and blocking out the natural light provided by the skylights.

1300 East Center Street /
Provo



PROJECT NO.

24

Utah Valley State College, Administration Building | OREM

The campus of Utah Valley State College is designed in a “Modern Grid System” layout. The artist selection committee commissioned James Avati to continue a suite of four works by the same artist. The figurative and classical nature of these bronze figures fit well as contrast and emphasis of the grid design at the heart of the campus.

Utah Valley State College /
Orem

Architect: MGB+A THE GRASSLI GROUP

JAMES AVATI *English 101, 1995*

Bronze
5' x 24" x 18"



PROJECT NO.

25

Utah Valley State College, Library | OREM

The artist selection committee asked the artists to create mural works covering two major interior walls of the new library. Technology was a suggested starting point for artists with contemporary direction in response to the architecture and exposed ceilings. The exterior site is an enclosed garden area covered by a pergola-like structure. It was hoped this work would engage the viewer inside the facility as well as pedestrians outside the facility.

Architect: SCOTT LOUIE & BROWNING ARCHITECTS

KENVIN LYMAN

The Arc of Acuity and Neutrinos with One-Half Quantum Unit of Spin

Acrylic on canvas with neon light
10' x 30'

Lyman's paintings were selected by the committee based on their feelings the work was engaging, metaphysical to the library's purpose and the individual's need to learn beyond the normal spectrum. The paintings represent a window into the universal campus of life and the images of a distant altered state. They are to imply the transcendence of the library and building boundaries into a world of thinking and contemplation of one's future.



***Reflections of the Non-Existence
with Muons and Botanicals, 1993***

Acrylic on canvas with neon light
10' x 30'

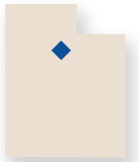


JAMES T. RUSSELL
***Valiant*, 1993**

Stainless steel
6'6" x 7'



This sculpture of “ribbons” of highly polished stainless steel was designed to contrast the grid system of the campus and building. The reflective surface of the sculpture plays with the light and shadow constantly.



Utah Valley State College /
Orem



PROJECT NO.

26

Snow College, Career Center

EPHRAIM

The artist selection committee issued the call for artists to create a contemporary work consistent with the Technology Center. It was important the work be a strong landmark with appropriate scale, material, and fabrication to withstand the elements.



Snow College / Ephraim

Architect: KEITH STEPAN

JAMES T. RUSSELL *Champion, 1992*

Polished stainless steel
16' x 3' x 3'

Russell's intent was to create a sculpture that captures and reflects the spirit of a champion – the dedicated college student who becomes the champion to himself, which leads him/her to be the champion of their destiny. The vertical composition is to imply strength and courage.



PROJECT NO.

28

Ogden School for the Deaf and the Blind

OGDEN

The school is a year-round facility for permanent residency occupants and daily visiting individuals who have moderate to severe learning disabilities in the areas of deaf or hearing impaired, the blind or vision impaired, autism, multiple birth defects and individuals with limited disabilities. The school facility is therapeutic based, education oriented and adult

supervised for the purposes of educating and assisting individuals from six months to 21 years of age to adapt to society and the environment. The art selection committee designated twelve sites as an opportunity for site-specific artwork. The committee hoped that some of the artwork would be sculpturally three-dimensional, providing a nonre-strictive tactile experience.

Architect: FRANK N. MURDOCK, JR. ARCHITECT & ASSOCIATES

**URSULA
BROUDAUF
CRAIG**

Beginning, 1994

Bronze
45" x 45" x 20"

Beginning, through its size and hand-tooling, provides a tactile experience. It resembles an ancient form of life and is intended to represent new experiences, challenges, and expanding knowledge.

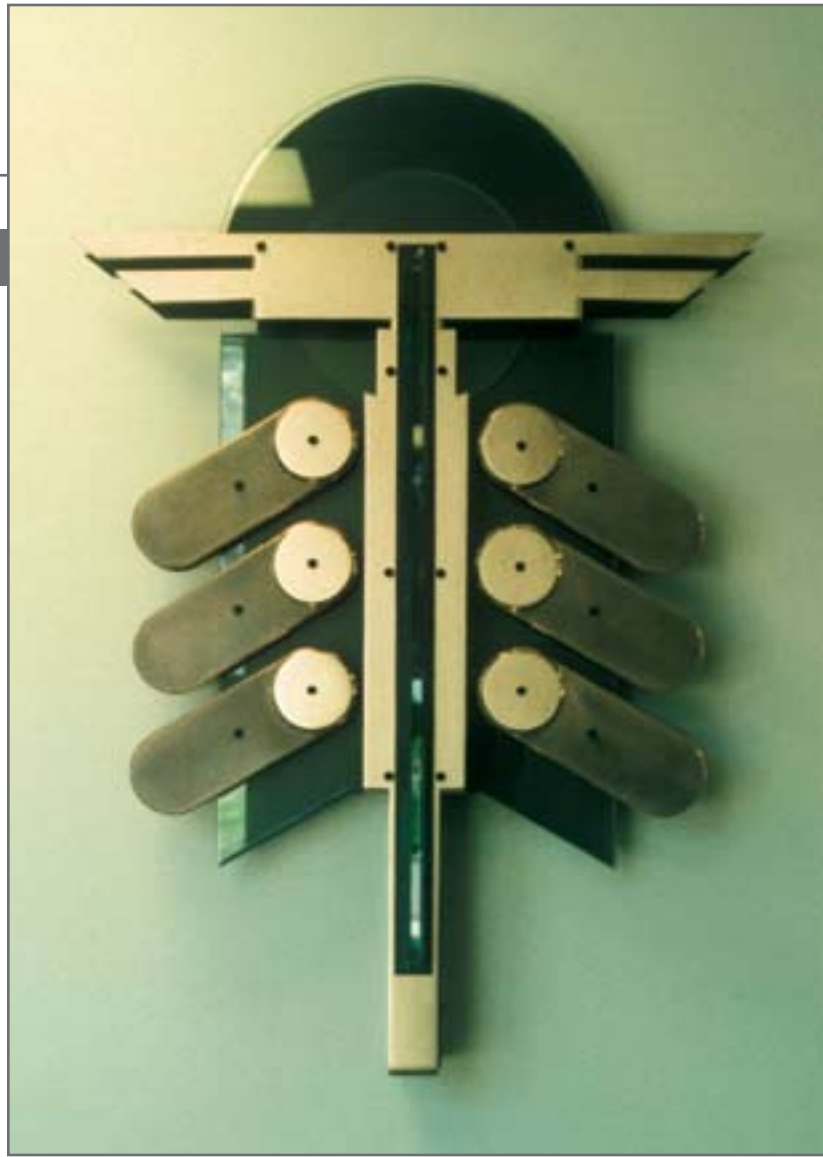


BRENT BUDD

Deco Piece 101, 1994

Glass and bronze
3' x 2' x 8"

This sculpture is based on technomorphic design elements found in Art Deco/Art Moderne patterns. It also has incorporated some Native American design elements. Budd felt that the site for this sculpture, based on the elements of architectural design developed for the school, needed a strong sense of three-dimensional design to compliment the architect's philosophy and sense of clean design.



JOHN FRANCIS

Transcend, 1994

Stainless steel
48" x 14" x 12"

This sculpture has qualities that are both visual and tactile. The highly polished stainless steel is formed into an organic shape that invites interaction by touch and feel and visually with the artwork's reflective nature.

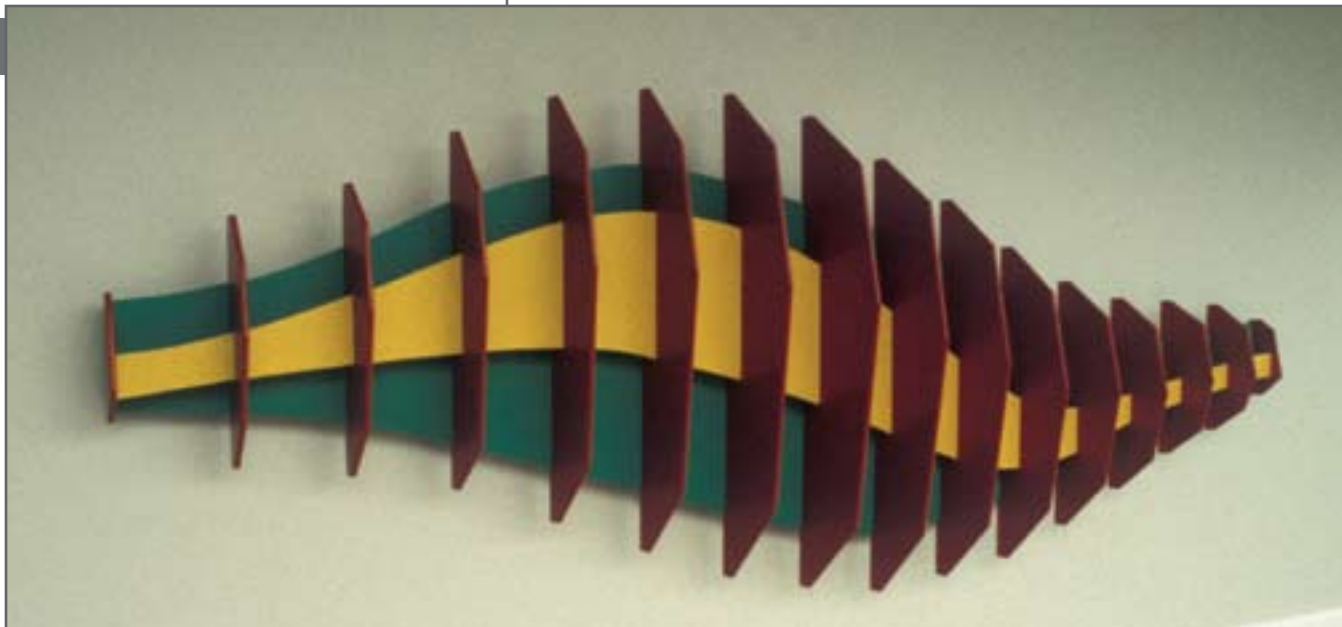
ALLAN CRAWFORD

Untitled, 1994

Wood and pigment
36" x 9' x 8"



This interactive sculpture is intended to be “read” by feeling the design change from one piece to the next. This sculpture has a range of relief from less than 4 inches at each end to seven inches in the middle.



RICHARD JOHNSTON

Wooden Wing, 1994

Wood and pigment
48" x 72"



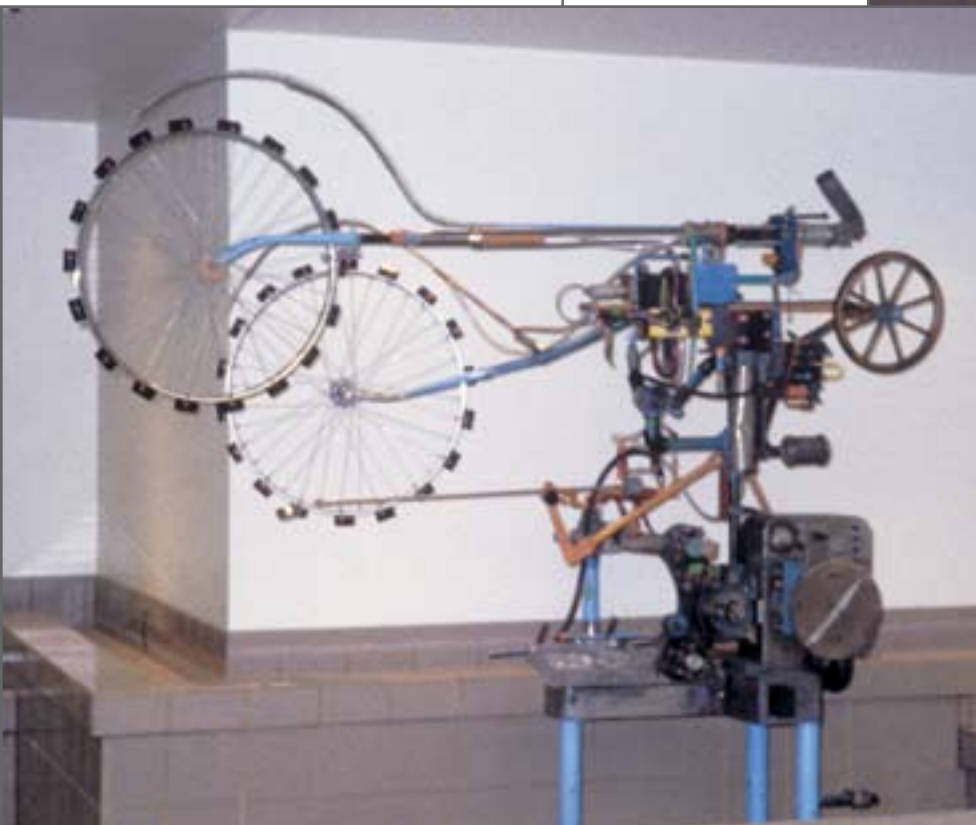
DARL THOMAS
Vertical Wave, 1994

Aluminum, copper and brass
7' x 2' x 3'



DENNIS SMITH
Untitled (Fountain), 1994

Welded object assemblage
8' x 8' x 3'



**NOLAN
JOHNSON**
*Environmental
Sculptured
Fountain, 1994*

Stone and concrete
75' x 75' x 100'

The main focal point is a terraced rock waterfall arranged in a manner that creates cascading water downward to a lower catch basin. Natural rock shapes, accented by sculpting a portion of each rock, establishes an overall stylized design element. Other block pieces are placed at a distance from the waterfall, independent of the arrangement, providing seating.



**LAURA
LEE STAY**
Lioness and Cub,
1994

Silicon bronze
3' x 4'6" x 2'



DAVID PHILLIPS
The Seasons Table,
1994

Bronze
28" x 56" x 56"

This visual and tactile bronze sculpture incorporates, as a base, the stump of a previous existing tree. Bronze castings, made from actual leaves and twigs collected from the site in the fall, memorialize the living tree that once stood at that spot. The table itself provides in both English and Braille, 12 Mother Goose rhymes depicting the seasons from month to month. The height makes the sculpture easily accessible to children.



ANGELO CARAVAGLIA
Children of the Lily Pond
Courtyard, 1995

Concrete and natural materials
60' x 60'

GEORGIA MOREAUX
Children of the Lily Pond, 1995

Bronze
33" x 13"

444 26th Street / Ogden



This sculpture is incorporated into the environmental design, including a water fountain and randomly arranged boulders.



JIM RENNERT
Playmate, 1995

Bronze
4' x 18" x 36"

This life-size bronze is of a small 4-year-old girl sitting on a bench waiting for a friend to come and play with her. The solo figure of a small child in need of a friend calls to each of us to respond in some way. We want to visit, to sit by, touch, help, befriend and give of ourselves. The desire to reach out symbolizes the mission of the school, not only in meeting the needs of the students in an educational way, but also giving friendship.

PROJECT NO.

30

Dixie College, Library

ST. GEORGE



Dixie College / St. George

Architect: JHCH ARCHITECTS

JOHN SWAIN & RICHARD JOHNSTON

Stringham Plaza, 1995

Concrete, natural materials,
and environmental collaboration
100 yards x 50 yards

This plaza, an extension of the Presidents Grove, provides an interactive sculptural form and fountain feature outside the library. This environmental design was accomplished in collaboration between the landscape architect and the environmental sculptor.



Architect: JOHN M. Y. LEE / MICHAEL TIMCHULA ARCHITECTS

DALE ELDRED *Light and Time Incident, 1995*

Eight aluminum,
stainless steel, glass, and
diffraction grating panels
8' x 8' each

The daily effect of this sculpture is to bring into the lives of those who enter its realm a gentle reminder of the steady immutable presence in our world of time and light, as well as the miraculous mechanics of the Universe — the rotation and orbital relationship of the Earth to the Sun.

The availability of light in the lobby causes the space to function as a marker of the Earth's rotation. The play of light and shadow serves to track the changing angle of the sun, and so the passage of time, through a day, a season, a year. The suspended sculpture takes full advantage of these assets. The sculpture is comprised of a number of light-responsive elements suspended from the truss system of the building. The elements are glass panels surfaced with diffraction grating that provides a spectral response to the changing angle of the Sun and the changing angle of the viewer's perception. The diffraction material is a high-quality industrial grade grating, with 14,500 grooves per inch that act like a prism to break the Sun's white light into its wave components of the visible spectrum like the colors of a rainbow. Because the area offers so many glass surfaces, the numerous original spectra will be many times multiplied by way of reflection and re-reflection.



PROJECT NO.

32

Utah State University, Ross A. Smart Veterinary Facility | LOGAN

The art selection committee envisioned an interior solution to enhance the entrance of the building that incorporates environmental, dynamic, textural, and two-dimensional forms that could be of high or low relief. The art should relate to the architecture and contextually address the subject matter of animal diagnostic and disease control research.

Architect: BLACKNER ASSOCIATES

JOE OSTRAFF

Longhorn Cow Table, 1996

Glass, aluminum, and pigment
24" x 36" x 48"



DIANA GARDINER
Specimen Jars, 1996

Paper collage and pigment
4' x 6'

DIANA GARDINER
Microscope, 1996

Paper collage and pigment
7' x 4'



Utah State University / Logan



These mixed media pieces were conceived to promote the purpose and function of the facility with images of mildly abstracted diagnostic equipment. The microscope, a bottle, and two glass test tubes are visible from a distance but upon closer observation reveals carefully integrated animal images as part of the textured surface.

PROJECT NO.

33

Salt Lake Community College, Lifetime Activities Center | SALT LAKE CITY

The college is an aggressive two-year community college with emphasis in applied sciences and technology and the liberal arts. The Lifetime Activities Center was built to meet the needs of the college's growing Health Sciences, Physical Education, and Athletic departments.

It was hoped the artwork would emphasize the philosophy of the Lifetime Activities Center, promoting a holistic approach to education through both emotional and physical wellness. The sites chosen for artwork included: the exterior east entrance together with a dynamic plaza; an exterior corridor sidewalk connecting two courtyards; and an interior wall space of the conference room. An environmental collaboration with physical forms and figurative narratives were named as a possible solution for the exterior commissions.

Architect: ASTLE/ERICSON & ASSOCIATES

RICHARD JOHNSTON *Mastadon, 1998*

Copper and bronze
18' x 6' x 12'

Johnson likes the idea that people viewing his abstract sculptures have to participate, be inventive, and work to interpret the piece. Everyone viewing the sculptures will have a different vision and response. The idea and framework for *Mastadon* came when Johnston was hiking through a Utah desert and saw the skeleton of an animal protruding from a sand dune.



ANGELO CARAVAGLIA
Four Dancing Figures, 1996

Bronze
5' x 4' x 6'

◆ The four bronze figures of gymnasts with ribbons was designed to articulate and define as much open and closed space as possible. The implied movement of the figures and ribbons gives the sculpture an exciting kinetic energy.



ALLEN BISHOP
Energies, 1996

Acrylic paint on wood relief
6' x 7'

The painting is based on semi-abstracted human figures. These archetypes of humanity are configured with triangle-color representations of the four major aspects of human development: physical (red), emotional (blue), intellectual (yellow) and spiritual (white). These aspects come together, symbolizing a strong, unified vision of human health and capabilities.



DEBBIE AVATI
Untitled, 1996

Oil on canvas
3' x 5'

This painting depicts a campus scene in which students are moving through a campus landscape – a metaphor of their time spent on campus – a step in their progress through life.

4600 South Redwood Road /
Salt Lake City



PROJECT NO.

34

Weber State University, Student Services Building | OGDEN

This public art commission was directed at an exterior collaborative artistic effort. The environmental design was to employ an interactive and dynamic sculptural solution for the north/south axis linking together the existing Student Center and the new Student Services Building. The commission was awarded based on creativity, uniqueness, adaptability to the final landscape plan for the area, and to the overall area as a campus corridor and meeting place for students.

Architect: ASTLE/ERICSON & ASSOCIATES

RICHARD JOHNSTON

Untitled (Arch Form & Two Auxillary Forms), 1996

Copper, bronze and concrete
16' x 10' x 2"

Johnson's gate sculpture represents "summer" in the Garden of Four Seasons. It symbolizes the maturity of spring growth and development. This sculpture provides a focal point for the north entrance into the garden.



DARL THOMAS
Winter Flowers, 1997

Stainless steel
13' x 44' x 6'

“Winter” is represented by this stainless steel sculpture that embodies purity and freshness of winter. The wind-driven kinetic elements suggest new life and the awakening that occurs in spring. The sculpture is mounted on three concrete walls of varying heights. Together they give a sense of entry into the garden from the south.

444 26th Street / Ogden



The Garden of Four Seasons is a stone garden, using northern Utah stone, where river rock and cut stone slabs are assembled relevant to their settings, lending beauty and focus as part of a combined visual enhancement with two sculptural works. Raised flat stone surfaces provide an ideal spot for rest and meditation. Spring and autumn are expressed through the actual plantings in the garden and their seasonal changes, as well as the day-to-day realities, provide a colorful balance point. The garden provides a unifying environment for the sculptures that punctuate it, and establishes a sense of place for students, faculty, and visitors, and the setting encourages people to walk around and explore.

NOLAN JOHNSON
Garden of Four Seasons, 1996

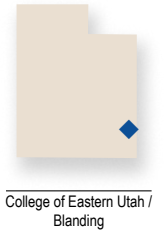
Stone
dimensions
variable



PROJECT NO.

35

College of Eastern Utah, San Juan Technology Center | BLANDING



College of Eastern Utah /
Blanding

This commission called for painters working in multi-media or low relief.

Subject matter for this commission was to be contemporary and could include the concepts of technology and ecology (environmental sciences) being taught in the new facility. The San Juan Campus has a large Native American Indian student population, therefore the commission encouraged use of American Indian elements of pattern and color.

Architect: : ARCHITECTURAL DESIGN WEST



SUSAN FLEMING

Untitled (Site A-1 and A-2), 1995

Oil on canvas in three parts

8' x 24' overall, A-1 (above) 8' x 16'; A-2 (left) 8' x 8'

Fleming intended these paintings to be visual poems. They are meant to be metaphoric, not literal; they are mystical and without a specific narrative. The works incorporate the past and future of Blanding and southern Utah. Mixed together are images of the land: petroglyphs, pictographs, sand dunes, sky, twigs, sticks, and branches. The painting cannot be literally translated into words, but they mingle the early history of the land in its primal state with a present that is grid-like, rational, and cognitive.

The poetic thrust of the diptych is that we will integrate the past and present and confidently meet the challenges of the future in unexpected and surprisingly imaginative ways.



PROJECT NO.

37

Dixie College, Udvar-Hazy School of Business | ST. GEORGE



Dixie College / St. George

The committee's directives for this commission were for an exterior environmental solution for the southwest corner of the building that is environmental, dynamic, and either two- or three-dimensionally oriented.

Sculptors and environmental artists who could create an integrated environmental solution for the site that was adaptable to the final architectural plans and the landscape master plan, were encouraged to apply.

Architect: EFT ARCHITECTS

**MICHAEL
HULLET**
*Untitled
(Kinetic
Sculpture), 1996*

Steel and pigment
28' x 20' x 6'

This sculpture is derivative of Hullet's aesthetic observations of structures and technologies found in rural Utah and agrarian environments. Hullet was intrigued with their scale, materials and technologies that identify them as physical forms, and also with the movements of these compositions in space. These structures include windmills, waterwheels, field levers, and open frame towers. This free-standing sculpture, with a kinetic component, allows the sculpture to move subtly with the wind. Hullet borrows, explores, and reorganizes the characteristics of structures to formulate his own artistic ideas and interpretations.

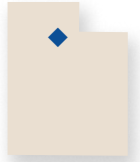


PROJECT NO.

38

Salt Lake Community College, Science and Industry Building

| SALT LAKE CITY



4600 South Redwood Road /
Salt Lake City

This commission was specifically targeted at a creative glass, lighting, and technology solution for the main window gallery space of the building. A

wall on the west, with a series of 36 interior viewing windows, and a glass curtain wall on the east defines the gallery space. Natural daylight was therefore limited to only a small portion of the day through the eastern exposure.

Emphasis was placed on providing primary and secondary color to the area that could function with daylight and a single point light source at nighttime. The color and light could be approached as transparent, translucent, reflective, refractive, or defractive, employing the dynamics of the rotating sun.

Architect: MHTN ARCHITECTS

**ED
CARPENTER,
JOHN ROGERS
& MICHAEL
MCCULLOCH**
Untitled, 1996

Dichroic glass,
aluminum and steel
52' x 42' x 32'

The artistic collaboration produced an architecturally integrated installation that reaches out, in a large gesture, to capture and dramatically redirect sunlight throughout the daylight hours. This artwork creates a kinetic array of subtle color and pattern and an intriguing sculptural presence in and on the building that transforms the space sculpturally and atmospherically.



PROJECT NO.

40

Ogden Courts | OGDEN

This commission was opened to a collaborative integrated design or artistic solution that would contextually link three related zones in a visual progression with a unified purpose. These three zones included: 1) the plaza entrance, artwork as environmentally-, sculpturally-, or landscape- oriented artwork; 2) the building entrance as a textural contextual statement; and 3) the interior painting mural that as contextually related with the other two sites. Team

collaborations were encouraged in order to unify the entire approach. The artistic concept should include the ability to be adaptive to the final architectural plans and to the philosophical intent of the judicial courts of "conflict resolution."

Architect: SANDERS HERMAN ARCHITECTS

DARL THOMAS ***Conflict/Resolution*** ***Clock, 1997***

Stainless steel
12' x 12' x 22"

The clock provides a design element that links the environmental sculpture with the main entrance of the building. The idea of conflict resolution is approached with two abstract forms: broken arc segments symbolizing conflict and the full circle symbolizing the resolution of conflict.

RICHARD JOHNSTON & DARL THOMAS ***Outdoor Chamber,*** **1996**

Stainless steel
and concrete
90' x 90'



An open network of vertical and horizontal metal forms provide definition to the outdoor spaces, creating a secondary environment and an interesting transition between the landscape and the architecture. The idea of conflict resolution is approached with two abstract forms: broken arc segments symbolizing conflict and the full circle symbolizing the resolution of conflict. The cone, a triangular solid, and sphere are simple geometric forms used similarly to represent conflict and conflict resolution, respectively.



KENNY DAVIS
*Lillies in a River
Bed, 1995*

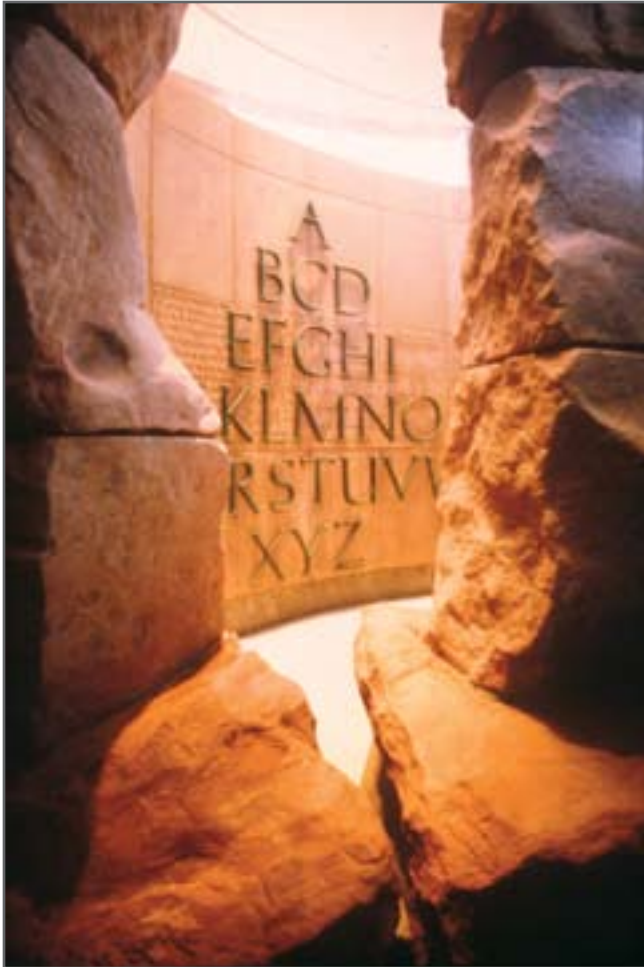
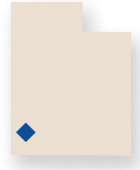
Oil on canvas
12' x 8'

KENNY DAVIS
Untitled (Trees), 1995

Oil on canvas
12' x 8'

Brushstrokes play an important role in these paintings. This lush compositions of mostly wide strokes will vary in color from dark wintery colors to vivid blues and summer violets, from a dry light to a moist radiance. For *Trees*, small horizontal earthy strokes at the bottom grow into larger airy strokes at the top that evoke a feeling of clouds, the sky and the heavens above. Vertical strokes represent trees as a force that both rises above the architecture and reaches down into the landscaping.





DAVID PHILLIPS
Garden of Symbols,
1995

Sandstone and bronze
16' x 50' x 30'



Phillip's work has reflected his interest in creating public and private spaces that weave fabricated artworks and the landscape to produce a total integrated environment. The alternations between the organic and man-made components create a dynamic tension.

Garden of Symbols references the beauty of the local formations of Southern Utah with two sandstone monoliths and illustrates the diversity of human communication through the worldwide and local development of language. The artwork provides a connection to the building's function as a library through its use of signs, symbols, alphabets, and language. A band formed by 10 panels of carved sandstone illustrates Egyptian hieroglyphics, Chinese characters, native American petroglyphs, the Greek alphabet, Easter Island cyrillogics, the Dead Sea Scrolls, the Koran in Arabic, domestic animal stock Brands, a Gutenberg Bible verse, and Japanese calligraphy. Superimposed and floating in front of the band of markings is a triangular arrangement of the Roman Alphabet cast in bronze. A reflecting pool at the bottom of the wall quietly complements the artwork.

PROJECT NO.

42

Utah Valley State College, Physical Education Facility | OREM

This commission was opened as a collaborative integrated environmental solution that related to the architecture, landscape architecture, and purpose of the facility as a physical education and special events center.

Architect: FFKR ARCHITECTURE

JAMES AVATI

Standing Figure, 1996

Bronze

6' x 18" x 18"



NEAL HADLOCK & LEONARD GRASSLI
Six Vertical Columns and Reflecting Pond, 1996

Eleven Southern Utah sandstone and pre-cast concrete pillars
15' x 24" x 24" each



The strength of the 30' x 30' grid system established within the campus using 5' modules serves as the basis for the layout of the overall design. Trees, columns, stepping blocks, and water elements all conform to the grid even though the pool itself is a strong triangular shape cut into the plaza. The overlapping interplay of these elements from lawn through water and landscape back to lawn again, helps to reinforce the relationship between the overall campus architecture and supportive landscape. The environmental work invites physical interaction and active participation by those using the space.

The columns are cast in concrete with a fine grain and acid washed to provide a beautiful surface texture. A band in the middle of each column is cut from red Utah sandstone. The shape of the columns fit within a series of pieces that define some of the architectural elements in history.

ANGELO CARAVAGLIA
Two Figures in Time, 1996

Bronze
Two at 5' x 5' x 24" each



Utah Valley State College /
Orem



PROJECT NO.

43

Utah Winter Sports Park, Bear Hollow Day Lodge | PARK CITY

Utah Olympic Sports Park /
Park City

This regional commission provided an opportunity for artists in Utah, Wyoming, Colorado, Arizona, Nevada, and New Mexico to propose site-specific work for the lodge. The purpose of the facility is both training and recreational as they apply to sports activities for professional and amateur athletes engaged in

the winter sports of luge, bobsled, ski jumping, and freestyle acrobatic skiing. The two sites preferred by the committee, offering the greatest potential for public viewing, included an exterior balcony or an interior space suitable for a suspension piece, or both.

Architect: VCBO ARCHITECTS

PATRICIA DUNN **Migration, 1994**

Wool in five panels

Hues ever present.

Seasonal color migrating.

Migration of winter athletes.

In search of their season.

— Patricia Dunn

In this piece, Dunn wanted to bring a sense of the outdoors into the lodge. The four seasons are the subject of these weavings and, accordingly, the colors are reminiscent of the alpine colors of each season. Visual motifs such as the vertical repetition of aspens and the angles of mountains capture the essence of the area and give the viewer something to recognize.



PROJECT NO.

45

1st District Judicial Courts

BRIGHAM CITY

The courts mission is to serve and protect the citizens of the community in dispensing justice in accordance with the constitution and the laws of the State by fair and impartial determination of cases, by an efficient and dignified process, and by preserving the impartiality of judges and the independence of the judiciary as a co-equal branch of government. The artistic concepts should address this philosophy and the intent of the judicial courts for conflict resolution. This commission was open to artists from Utah and the Intermountain area. The art selection committee preferred two sites. The close proximity between the two sites called for a collaborative and integrated effort by a muralist and a sculptor.

Architect: MHTN ARCHITECTS

KENNY DAVIS

Navigator Map, 1995

Oil on linen
10' x 12'

This mural serves as a backdrop for the white suspended sculpture *Lines of Flight*, but more importantly, it provides a destination or “resolution.” This painting evokes feelings of the heavens above. The skies have been used as maps and reference points since civilization and exploration began. It is up to each individual to interpret them and to decide which paths to take.



FRANK NACKOS
Lines of Flight, 1995

Painted aluminum
20' x 5' x 5'

Nacko's sculpture is the conflict part of the collaboration with Davis in the overall theme of "Conflict and Resolution."



ADRIAN VAN SUCHTELEN
Four Seasons, 1995

Oil on paper
28" x 36"



43 North Main / Brigham
City



PROJECT NO.

46

Uintah Basin Applied Technology Center | ROOSEVELT



100 E Lagoon Street /
Roosevelt

Architect: ROBERT JACOBI

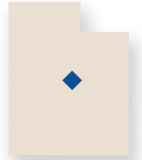
NOLAN JOHNSON

Untitled, 1995

Roosevelt and Southern Utah
sandstones

This environmental installation consists of various stone materials arranged in a keystone-like shaped plaza. The stones, both natural and shaped, provide sculptural elements and seating forms. It is an informal gathering place with an environmental focal point for people to enjoy the outdoors.





Architect: JHCH ARCHITECTS

NOLAN JOHNSON***Auburn (Environmental Sculpture),***
1995

Utah stone

Johnson sought to establish an informal interactive setting leading up to the library entrance with randomly placed uncut stone, flagstones, and cut stone. The stones suggest library books. The contrast in color, texture, and size of the books creates interest and establishes a visual continuity to the concept of the library encouraging expansion of thought, intuitiveness, and imagination.



Utah State Tax Commission

| SALT LAKE CITY

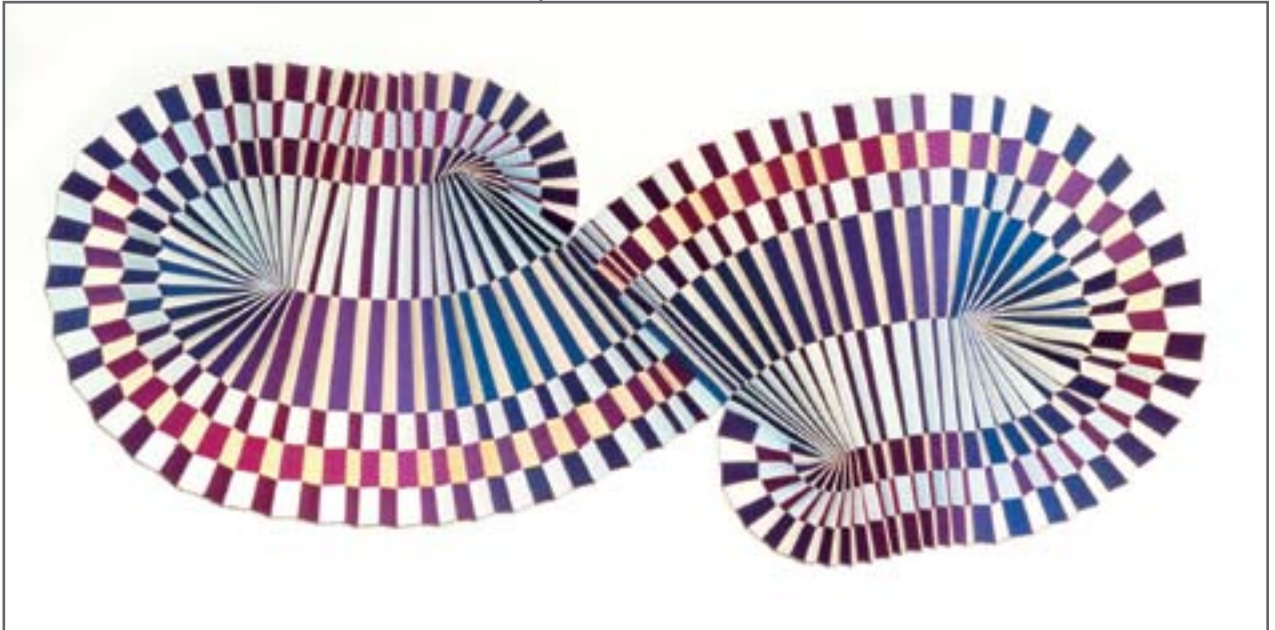
The Utah State Tax Commission is the center for tax records, tax liabilities, and, adjudication of tax issues. This building brings together all the tax functions that were previously housed at several locations. This public facility also is for the payment of taxes, audits, and public hearings regarding tax notices, levies, and increases. The committee selected several potential interior locations for site-specific artwork.

Architect: MHTN ARCHITECTS

JOHN HESS***Double Woven Folded Sculpture, 1995***

Wool and cotton
3' x 10'

This folded double-woven wall sculpture implies kinetic energy as the observer moves from left to right. Colors seem to shift due to the intense dark/light interchange on opposite faces of the folds.

**JOHN HESS*****Woven Sculpture Multi-Media, 1996***

Wool, cotton, pigment and silver leaf
60" x 96"

This horizontal multi-media fabric wall relief wraps around a wall corner in two sections and incorporates woven fabric, silver leaf, painted wood veneer and painted framing. The woven fabric has three qualities: small double-woven squares in fine cotton and rayon; twill woven sections; and heavy off-white textured twill in cotton and wool.

**LAFARNE
HUNGERFORD**
River Jordan, 1996

Metal, glass, pigment,
and textile
4' x 6' x 2"

This multi-media metal and weaving piece represents some of the regions geography and Native American history. The close proximity of this facility to the Jordan River was the reason Hungerfoud chose this subject matter.





MICHAEL HULLET

Untitled (Utah Tax Commission Images in Brass Plate), 1996

Wood and brass
8' x 84" x 24"

**LAFARNE
HUNGERFORD**

Portrait of a Tax Payer, 1996

Metal, paint and paper
4' x 10' x 3"

This multi-media portrait is created from a collage of paper materials on canvas. Paper materials include color copies of previous tax information, photographs, newspaper clippings, and historical artifacts from the Tax Commission archives. The collage is constructed of color copies along with weaving elements as texture. The fragmented tax information represents the on going process of paying taxes and the weaving element interjects the cohesive responsibility of the community and citizens to support a productive government process of providing a social network of support systems that benefit every citizen.



KENT MILES

Ten Portraits of Utahns,
1995

Ten gelatin silver prints
15" x 15" each

210 North 1950 West /
Salt Lake City



PROJECT NO.

49

Snow College South, Sevier Applied Technology Center

| RICHFIELD



800 West 200 South /
Richfield

The school's philosophy is to serve and educate the community with training and opportunities that lead to a more enlightened citizenry and employment opportunities that improve the quality of life and economically stabilizes the community's future. This commission was open to Utah public artists who could create an environmental architectural enhancement relating to the architecture and philosophy of the school. This was an opportunity for a large contemporary sculptural form that integrates the 21st century with the traditional and dynamic purposes of this new building.

Architect: EFT ARCHITECTS

DARL THOMAS

XYZ, 1998

Painted steel, copper, brass, and fiber optics
16' x 12' x 10'

This free-standing sculpture, *XYZ*, is based on the coordinates used in many metal working techniques. The sculpture itself also lies on these axes, "X" is left to right, "Y" is front to back and "Z" is up and down. Additional elements push the sculpture to a more technically suggestive design with the abstraction of tools and instruments. The red and yellow colors used in the sculpture directly relate to the paint colors chosen for the exposed pipes and ducting in the school.



PROJECT NO.

50

Scott M. Matheson Courthouse

| SALT LAKE CITY

The court's philosophy is to serve and protect the citizens of the community in dispensing justice in accordance with the constitution and the laws of the State by fair and impartial determination of cases, by an efficient and dignified process, and by preserving the impartiality of judges and the independence of the judiciary as a co-equal branch of government. The art

selection committee wanted artwork in an environmental and artistic medium, primarily paintings, that relates to both the exterior and interior architecture and the philosophy of the courts. Each artist was given the task to address the issues of conflict and resolution.

Architect: MHTN ARCHITECTS AND HOK ARCHITECTS

**V. DOUGLAS
SNOW**

Capitol Reef, 1997

Oil on canvas
19' x 15'

This mural, behind the Utah Supreme Court Bench, uses a landscape form derived from the southern Utah deserts that embodies a quiet muffled balance of stability, hope and endurance. Snow described a hiking trip to Capital Reef, a sudden thunderstorm, and then the emergence of the intense sun and heat, forcing steam to rise from the wet sandstone.



SHERYL THORNTON

***Images of Utah – Francis (SHOWN);
Lamb's Canyon in Autumn;
Arches National Park; Albion Basin, 1997***

Watercolor on paper
Four 20" x 21" each



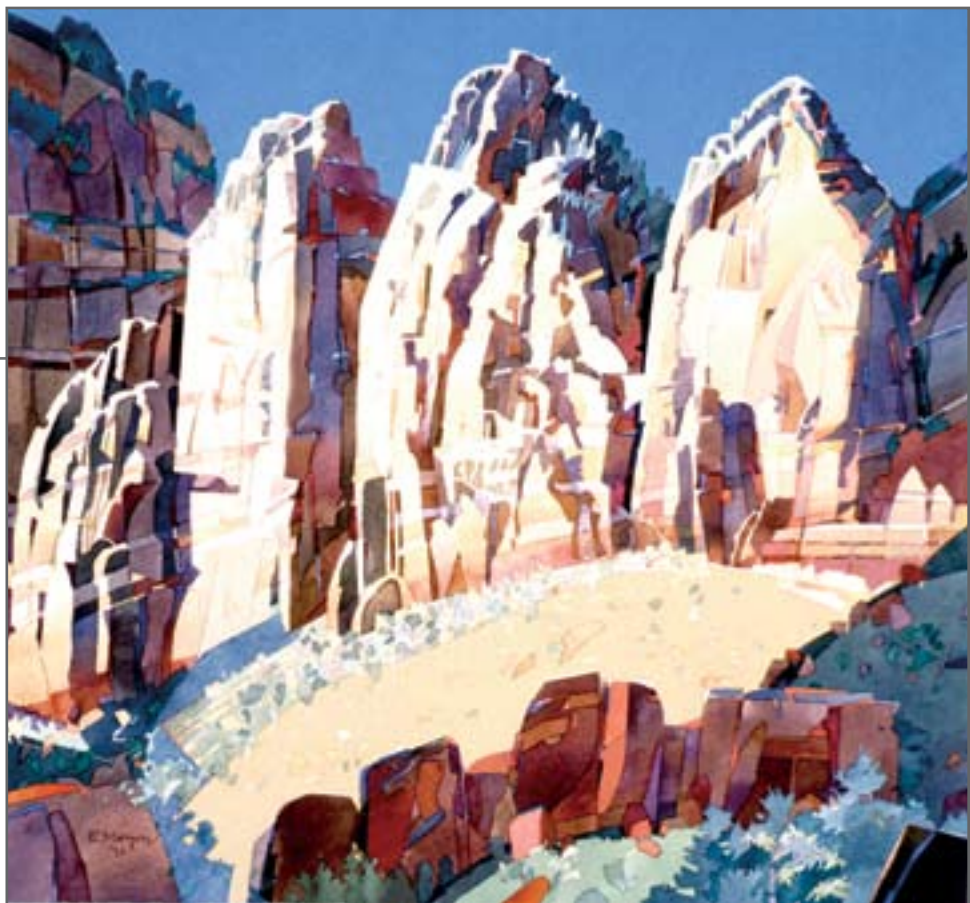
These paintings celebrate the unique land diversity of different areas of Utah. Thorton's appreciation of the natural palette that Utah scenery possesses is expressed in the cool greens and blues of the Northern Utah mountains and the bold reds, oranges, and golds of Southern Utah and the Colorado Plateau.

ED MARYON

***Four Utah Mountains
– Capitol Reef (SHOWN);
Mount Olympus viewed
from the Northwest;
Zion Park; Autumn in
the Northern Wasatch
Range, 1998***

Watercolor on paper
Four 20" x 21" each

These representational paintings draw upon the inherent abstract properties of the mountains while intensifying form, patterns, texture, and color.



SUSAN FLEMING

Beginnings: Rocks, Plants and Petroglyphs; New Directions: Sticks, Rails and Spirals (shown); Conflict: Sand, Signs, and Grids; Resolution: A World in Balance, 1997

Oil on ragboard
Four 24" x 36" each



These paintings, linked by the theme of conflict and resolution, evoke Utah's turbulent geologic and historic past, its present conflicts, and imagines future possibilities for harmony, balance, and justice. The series depicts nature in conflict with itself and humans in conflict with nature and with each other. Through a dialectic of conflict and argument, Utahns will discover ways of harmoniously living with the land and with each other. Resolution occurs by means of human governmental systems, such as laws and courts, and by changing our relationship to the earth and its resources. The message then is a hopeful one: humans can learn from their mistakes and will make intelligent choices for peaceful co-existence with each other and with the planet.

DANIEL PETERSON

Untitled (Courthouse Decoration), 1998

Gold leaf, metal leaf,
and pigment



**HOWARD, KATHLEEN MEEHAN
& TIM O'NEILL**

Home on Mountain Top, 1997

Sandblasted glass skylight
Twenty 4' x 7' panels

450 South State Street /
Salt Lake City



These artists responded to this project by bringing content and architectural relevance together into an abstract design that makes a classic yet contemporary statement using timeless materials. The dynamic yet subtle design enhances the architecture while reflecting the elegance and dignity of the courts. Relevance to the site is found through a collage of images and textures inspired by geological formations throughout Utah incorporated into a glass mural located below the skylight.

DARL THOMAS
Plane and Sphere, 1998

Stainless steel and light
16' x 5 x 5'

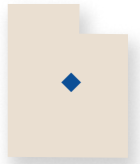
These light sculptures put into visual terms the Thomas's concept of the perfect sphere at rest on a flat plane as perfect balance and resolution.



PROJECT NO.

51

Snow College, Noyes Administration Building | EPHMRAIM



Snow College / Ephraim

The Noyes Administration Building, originally constructed as the Academy building, was built in the early part of the 20th century. The first of Snow College's buildings, it is the signature building for the campus as well as a symbol for education in the Sanpete area. The remodeling project returned the

building to its original grandeur as a social meetinghouse for various functions on campus and in the community. The art selection committee was particularly interested in realizing this project as an adaptive reuse of a historic building that illustrates local cultural ties through creative means of integrating traditional-based embellishment into a historical site. Innovative solutions were encouraged that include a celebration of the local history, site art that integrates with the building's structure, and a strong designer craft/design arts sensibility.

Architect: FFKR ARCHITECTURE

DOUG SOELBERG

Untitled

(Windows, Door Panels, Sidelights, Partitions, Transoms), 2000

Leaded and beveled glass

The art glass panels were designed in a traditional style to complement the architecture of the building. The original building had no art glass but Soelberg's sensitivity to the architecture and era created window panels that fit as if original to the building.



University of Utah, Aline Wilmot Skaggs Biology Building | SALT LAKE CITY

The art selection committee sought art that could be integrated into the new building and reflect a biological theme representative of the activities of the building and be compatible with the architectural design. The committee desired art that made a statement about the activities and aspirations of the Departmental community and provides a communicative interface between the department, the University and the general public. They realized that their research would become outdated and the topics of research conducted by the department would evolve with time. However, they felt that the artwork and the building would be permanent, therefore, the art should have relevance beyond immediate interests and should be appropriate for 100 years and beyond. The committee wanted artwork that was remarkable, striking and memorable. They held that the artist's vision was the highest priority and that they did not want to impose their own vision of art on the artist, consequently, acknowledging their openness to ranges of artwork from cutting edge to classical and representational to abstract.

Architect: EDA INC. ARCHITECTS

GORDON HUETHER *The Incredible Journey*, 1998

Etched glass
9' x 90' each side



The glass bridge creates an environment that envelopes the viewer in light and form. It is reminiscent of the concept established in the film *The Fantastic Voyage* where the scale of people and biology is reversed. Capturing microscopic images and magnifying these images to a larger than human scale offers a non-literal, powerful, abstract glass installation that is relevant, visually compelling and timeless. This theme draws from the architecture of nature that offers an infinite array of incredible patterns, textures and color such as, the eye of a fly, the wing of a butterfly, marine micro fossils, nerve connections of a brain and so on.



**HOWARD MEEHAN,
KATHLEEN MEEHAN
& TIM O'NEILL**
Flight From Wonder, 1998

Mosaic tile

◆ The integration of art into functional elements — in this case the mosaic tiled floor — is a subtle way of touching everyday visitors who might not normally be exposed to the arts. The colorful glass and ceramic mosaic tiles depict an abstract design inspired by the DNA structure that is set against a background tile grid format using contrasting dark grout.



PROJECT NO.

53

Office of Family Support

TAYLORSVILLE

The mission of the agency is to provide quality accessible and comprehensive employment related and supportive services responsive to the needs of employers, job seekers and the community. The art selection committee desired to foster a welcoming environment that would be warm,

inviting, and comfortable. The committee envisioned artwork for the building that was symbolic of the realignments and transitions that are made in life as a result of changes and challenges. An individual's employment path and career choice enable and sustain many of life's choices.

75 West Center Street /
Taylorsville

Architect: HART FISHER SMITH & ASSOCIATES

**WILLIAM LITTIG &
PAUL HEATH**

***The Parade of Humanity,*
1999**

Anodized aluminum

The animated mobile depicts a parade of "peoplescapes" in silhouette moving through the building. The mobile represents real life and include people and pets, families, individuals standing, running, playing, or working. The various colors simply add a sense of joy to the forms. Each figure's identity is related through their clothing, age, posture, or stance. The mobile celebrates diversity and people's capabilities.



PROJECT NO.

54

Office of Family Support

| SALT LAKE CITY

2020 South Lake Street /
Salt Lake City

Similar to the Taylorsville facility, the mission of the agency is to provide quality accessible and comprehensive employment related and supportive services to the needs of employers, job seekers, and community. This project was happening simultaneously with the Taylorsville project and under the same directive to foster a welcoming environment that would be warm, inviting and comfortable. The art selection committee envisioned artwork for the building that was symbolic of the realignments and transitions that are made in a life as a result of changes and challenges. An individual's employment path and career choice enable and sustain many of life's choices.

Architect: HART FISHER SMITH & ASSOCIATES

**WILLIAM LITTIG &
PAUL HEATH**

***The Parade of Humanity,*
1999**

Anodized aluminum

Littig and Heath were awarded both the Taylorsville and Salt Lake City projects. The artists created the same animated mobile depicting a parade of "peoplescapes" in silhouette moving through the building but with a serpentine path through the middle of the upper atrium. The mobile represents real life and includes people and pets, families, individuals standing, running, playing or working. The various colors simply add a sense of joy to the forms. Each figure's identity is released through their clothing, age, posture, or stance. The mobile celebrates diversity and people's capabilities.



PROJECT NO.

55

College of Eastern Utah, Student Services Building | PRICE

College of Eastern Utah /
Price

The new Student Services Building is a functional contemporary facility designed to house multiple functions and services that include admissions, records, financial aid, academic advising, housing services, student government, food service/dining, study lounges, bookstore, game room, conference rooms, and a multi-purpose ballroom. In the center of the building is a large area intended to be the main gathering place for students, referred to as the “commons” area or “student street.” The art selection committee felt that the most appropriate artwork for the building would be suspended in the space created by the high vaulted ceiling and utilize the dramatic north light. Since the space would be active and highly used, it was hoped that the public artwork would add to the excitement of the space.

Architect: BRIXEN & CHRISTOPHER ARCHITECTS

JOHN HESS

Skywaves, 1999

Metal yarn,
clear and painted acrylic,
and chromatic mylar
in six parts
2'-8' x 7'-11' x 3'-5'

These suspended sculptures are about light and the way color and volume relationships change with the passing of light. The sculptures offer a visual synthesis of multiple color and light-reflecting geometric forms, moving in a sinuous line down the length of the lobby, inviting students to explore visual ambiguities of inside-outside color and opaque-transparent volumes. During both day and night, under different lighting conditions, the S-shaped holograms dance skyward in a vertical rhythm of shifting spectrums. The placement and juxtaposition of the spiral-shaped groupings are visually connected even when viewed at either level. Looking across the lobby space from the walkway on the second level, one can view the separate spiral groupings connecting into a long, linear meander snaking from east to west along the student commons.



PROJECT NO.

56

Utah State University, Widtsoe Hall Chemistry Building & Science Learning Center | LOGAN

This building is designed to house research and lecture facilities for scientists, undergraduate chemistry majors, and members of the university. Two areas were identified as appropriate for public artwork. The first area is an enclosed atrium with minimal available wall space, between the new chemistry building and the Science Learning Center that is open to three levels and the basement with a translucent ceiling that allows for diffused light. The second area was the curved pre-function foyer for the Science Learning Center auditorium.

Architect: ARCHITECTURAL DESIGN WEST

ALLEN BISHOP

***“Evolve”, Cosmos;
Geos (SHOWN); and Bios, 2001***

Three acrylic on wood relief
8' x 16' each

Evolve is a colorful, semi-abstract expression of major steps in evolution as understood by current science. The groupings of panels portray: 1) physics, cosmology, and the creation of the universe from the Big Bang; 2) geology, the sun, and earth (showing continents, oceans, and tectonic plates); and 3) the development of life (biology) and the rise of intelligent life (evolution).



GORDON HUETHER *Angle of Incident, 2001*

Six dichroic glass
and lead panels
36" x 120" each

When seen in perspective, art, science, and philosophy are expressions of the same basic intuitions and the six suspended glass sculptures addresses all three. *Angle of Incident* is defined as the angle at which a light ray strikes a surface, measured between the incoming rays and a line, perpendicular to the surface. Strong, spare line, and masses of saturated spectrum hues achieve an expressive style and gives an interpretive view of the science of light. The choice and manipulation of the materials in the sculpture illustrates the physical optics of refraction and defraction. The application of strips of dichroic glass results in color change and in the spreading of light around the edges. Thin film physics is used to create this glass and provides the opportunity for artistic magic resulting in pure rich color, alive with the spirit and energy of the light spectrum. The use of sculpted metal to express directional light-waves, playfully becoming black rays or the absence of light, present a dramatic quality with strong visual impact. The graceful, suspended curved panels of glass are on the same radius of the skylight thereby reinforcing the building's visual identity.



PROJECT NO.

57

Davis Applied Technology Center, Medical-Health Technology Building | KAYSVILLE



550 East 300 South /
Kaysville

The building was designed to be a functional and contemporary facility, housing laboratories and classrooms for nursing and other health-related education. The building also houses a bookstore, administrative offices, and a rotunda serving as the Student Commons.

Architect: HART FISHER SMITH & ASSOCIATES

JAMES T. RUSSELL *Seekers of Excellence, 1998*

Stainless steel
14' x 10' x 30"

This contemporary sculpture is a landmark that has become an inspiring, uplifting symbol of the Davis Applied Technology Center. The sculpture is elegant in design and finish, and comprised of two free-flowing, polished stainless steel sculptural forms that reflect natural light. The design is organic in nature and establishes a tie between the geometric structure and the beauty of the surrounding natural environment. The walk-through design invites students to interact with the artwork and the sculpture is positioned to lead people into the Center.



PROJECT NO.

58

Davis County Courthouse, 2nd District Court and Juvenile Court

| FARMINGTON

800 West State Street /
Farmington

The district and juvenile facility addresses issues for citizens and their family and friends relating to domestic law, child protection, civil proceedings, and criminal justice law. The selection committee was interested in artwork that could help and comfort individuals and their families during these stressful times. It was hoped the art would ease the user, thereby facilitating problem-solving and encouraging moving forward with their lives. The committee expressed interest in proposals that address the upper spaces of the 24' x 11' clerestory corridor shared by both district and juvenile courts in the new expansion.

Architect: MHTN ARCHITECTS

DENNIS SMITH

Davis County Airships,
1999

Five steel, bronze,
and lycra assemblages

These assemblage airships with their integrated shapes fabricated from welded steel, fabric, objects, plexiglass, and cast bronze are intended to be light and playful in nature. The artwork focuses on a theme that is positive and uplifting for the people using this space. These whimsical, yet passionate forms might best be described as vehicles of passage or transcendence. These “airships” manifest our fondest hopes in life, our desires for security, imagination, intimacy, and adventure. Our dreams of being able to fly are in reality metaphors or transcendence.



Utah State Library and The Division of Services for the Blind and Visually Impaired |

SALT LAKE CITY

This single-level building houses two divisions with separate entrances. At the center are spaces shared by both agencies for public and staff use. The art selection committee envisioned placing artwork that can be enjoyed by all constituents that use and work in the building including sighted, partially-sighted, and blind individuals. The committee preferred artwork that was aesthetically pure and with a three-dimensional, tactile, and durable quality. It was hoped that the public art for this building would to be symbolic of the idealism and commitment to the enrichment of the clients and institutions that these divisions serve. The areas considered by the committee to lend themselves best to public art included the exterior spaces immediately in front of the south entrances and the interior landscaped courtyard that is open to the sky, or both.

Architect: MATHEWSON SANDERS & ASSOCIATES

MARY FULLER

Gray Eyed Bear and Red Eyed Ram

(SHOWN), 1999

Two benches of carved concrete and mosaic tile
18" x 48" x 18" each

The two benches are directly carved, smooth surfaced concrete abstract animal sculptures. They are designed to be touched with broad, rounded forms that are finger legible. The simplicity of the sculptures makes them clear and available to less sighted individuals.



ROBERT SINDORF
Enduring Spirit, 1999

Granite in eight parts
6' x 72' x 3'
overall

Sandorf's sculpture is minimal and abstract. The embracing shape of this exterior sculpture has strong visual impact while the detailed surface is powerfully tactile. The sculpture curves along the walkway directly opposite the front entrance and reflects the curving facade of the building. The placement of the sculpture compliments the architecture of the building creating a new sense of space between the stone and the building's entry.

The stone rises from the ground like the sun on the horizon at dawn. The two elements of the sculpture swell gradually from the opposite sides and step up toward the middle of the site creating a long, gentle curve that reaches a height of six feet. These symmetrical shapes consist of similar, curving elements that are not physically connected as they approach the center of the site but their suggested connection will be apparent to the viewer.

Within the broad sweep of the sculpture's curving envelope, the surface of the stone has a wide range of textures that can be seen and touched. These textures establish important visual and tactile details for those approaching the sculpture. The walkway beside the sculpture becomes a path for the viewer to reach the sculpture, to note its surface texture, to touch the piece itself. This is a sculpture for all people.

250 North 1950 West /
Salt Lake City



Bureau of Children with Special Health Care Needs | SALT LAKE CITY

The building is designed to be friendly and inviting, clearly expressing its function of helping children through their disabilities. The clinic provides family-centered, community-based, comprehensive health services for children who have or are at increased risk for disabilities from chronic physical, developmental, behavioral, or emotional conditions.

The art selection committee envisioned art that conveyed the mission of the bureau, to make health and well being of families and children in Utah a priority and provide hope and support to those children and families involved with the clinic. They asked that the art address the families involved from diverse educational, racial, ethnic, spiritual and cultural beliefs, values, and backgrounds. The committee was particularly interested in considering artwork that focused on children or based on children's art, bearing in mind that children served in the clinic range from infancy through 18 years of age.

Architect: VCBO ARCHITECTS

ALLEN BISHOP

Heal the Children – Rainbow and Sunshine (SHOWN), 1999

Two works of acrylic on panel
55" x 10' each

Heal the Children is a colorful, semi-abstract and hopeful expression of physical, emotional, mental, and spiritual healing. Ideas and art from children and youth of varied cultures and capabilities contribute to the design of the project. The panel shapes are adapted from children's art and includes shapes that are abstract, realistic, geometric, and organic. The surface texture ranges from smooth to heavy impasto.



**LOUISE
KODIS**

***Imagination at Play,*
2000**

Nylon, metallic fabric,
netting, and acrylic rods

The intention of the artwork is to engage the imagination, delight the eye, and bring a smile to the viewers face. The design is non-specific in subject matter and appeals to a variety of people. The artwork is constructed of various fabrics including nylon, nylon netting, and synthetic metallics shaped with bent colored acrylic rods. These flying fantasy shapes or suspended clusters of three-dimensional and two-dimensional (long-drops) elements are composed of rich, translucent colors repeating and embellishing the interior colors of the building. A complex, colorful family of shapes are visible as the viewer walks or waits beneath the installation on the first floor. The shapes and color relationships constantly change as the viewer moves across the room. The placement also provides interesting views from the stairs, bridge, and library bay window.



NITA WINTER

Pow Wow; Raffie and Gabrielle; Teens Laughing; Special Olympics (SHOWN); Field of Children; Adam's Bubbles; Jessica's Doll; Three Generations, 1999

Five hand-colored gelatin silver prints printed as iris prints

The photographs provide upbeat imagery that enhances the environment at the clinic. The strong graphic imagery of real young people (from infant to teenagers) seen in positive and sometimes humorous ways helps to put children of all ages and adults more at ease while waiting to be seen or while walking through the hallways.

44 North Medical Drive /
Salt Lake City



PROJECT NO.

62

Salt Lake Community College, High Tech Education Building

| WEST JORDAN



9000 South 3491 West /
West Jordan

The mission of the college is teaching and learning. The college is committed to building the community through vocational/applied technology education, developmental education, transfer education, community education, lifelong learning, and business and economic development.

The art selection committee envisioned placing exterior artwork at either of the two main entrances to the building or the large grassy space to the east of the building framed by the view of the Wasatch mountain range. Artwork of any medium that incorporated the building use and design, the scale, the surrounding environment as well as the ability to withstand the conditions of the high-desert mountain climate would be considered. The committee envisioned that the artwork, as does the architecture, focus on the future with respect to the past and that the art defines the significance of this first structure on a new campus designed as a village of buildings.

Architect: HART FISHER SMITH & ASSOCIATES

**ROBERT
PERLESS**

Solar Wind, 2000

Stainless steel
and polycarbonate prisms
24' x 55' x 12' 6"

The sculpture is an icon that leads the viewer to a visualization of his or her relationship with nature by forming a link between technology and the natural world. Utilizing the energies of the natural world as a power source, the sculpture will call the viewer's attention to the mysteries that surround us, and normally go unseen or unnoticed.

Sited on the north end of the "Pathway of Knowledge" that bisects the campus, the sculpture becomes the visual terminus of the journey through campus. The sculpture interacts with both wind and light energies. It reacts to ambient wind energy by facing upwind to seek the wind at its source, indicating

direction. The prisms gather white light and transform it into rainbows projecting them throughout the site. The rainbow is a positive and nurturing symbol when encountered in nature. The sculpture celebrates the mating of light and wind, the synthesis of technology and nature, the dialogue between the academic community and real world in a memorable cosmic dance.



University of Utah, Cowles Mathematics Building

| SALT LAKE CITY



The mission of the Mathematics Department is to provide an education that is based on a deep understanding of fundamental principles, one that endures and provides a foundation for a lifetime of work and thought. A mathematics education is an education in ideas, techniques and, most of all, a way of thinking that pays lifelong benefits in analyzing complex situations and solving difficult problems, whether they are specifically mathematics or not.

The committee wanted a concept and design that was directly associated with or derived from the process or product of the science of mathematics. This art was to make it clear to students and the public that this is a house of mathematics, a place where it is studied and created. The committee asked that the commissioned work be an artwork of enduring value and a source of delight, intrigue, and inspiration for future generations of students and scholars.

Architect: MATHEWSON SANDERS & ASSOCIATES

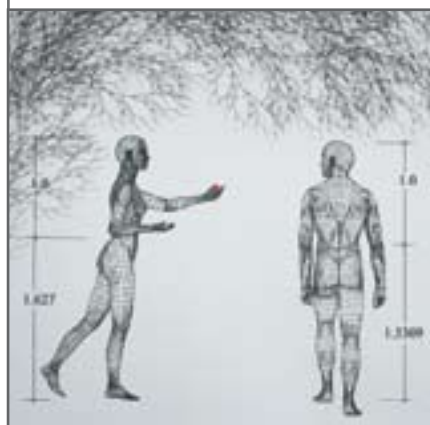
ANNA CAMPBELL BLISS *Extended Vision – Numbers and Measure; Intersections; Early Navigation and Exploring Outer Space, 2001-02*

Laser etched black and
screen-printed anodized
aluminum plates
18" x 18" each

Extended Vision is a multi-faceted site-specific work that embraces the entire building and explores the range and influence of mathematics in related disciplines and culture. With long corridors in the older building and limited wall space in the modern glass addition, a solo work on one of the three floors would not satisfy the stated goals. The work required extending throughout the building, to include the lobbies on three floors and the corridors of the older building. Adopting a modular scheme of 18" x 18" anodized aluminum plates helps convey a wide range of ideas while creating a strong cohesive concept. Plates are laser etched or screened and in some instances hand painted. Organizing the plates in clusters suggests the openness of ideas and the possibility of extending them. The clusters are also appealing visually as a way of activating the space. As the chief architect for the project commented, "The art made the building come alive."



First Floor: includes basic math concepts and by extending the concept of numbers to include measure, many relates arts such as poetry, dance and music can be included. Corridor extensions include Islamic and Greek concepts and later geometry.



Second Floor: explores intersections with nature, sciences, art and architecture.



Third Floor: Art is devoted to mapping outer space from its origins in mythology and early philosophy to the precision of Hubble photography. In the corridors, navigational maps from Portolan charts of the 16th century reveal geometric sightings before instrumentation for longitude.

Ogden-Weber Applied Technology College, Manufacturing Technologies Building | OGDEN

200 N Washington Blvd /
Ogden

The mission of the college is to prepare a world class, technically trained workforce. The OWATC is committed to meeting the needs of local employers,

strengthening business and industry competitiveness and supporting economic development. The art selection committee felt that artwork placed outside the main entrance of the building would fit well within the campus master plan and would be dramatically framed by the mountains to the East and the building to the South.

The committee asked that the concept and design of this public art project represent or complement the function of the manufacturing technology building. Manufacturing is a dynamic environment, integrating numerous forms, functions, materials and processes to produce a product. The art selection committee wanted the artwork commissioned to suggest the synergism, integration and continual change of the manufacturing process.

Architect: MATHEWSON SANDERS & ASSOCIATES

ROBERT SINDORF

The Dance of Creation, 2001

Granite
10' diameter x 24"

The Dance of Creation is a fitting and complimentary work for the form and meaning of the Manufacturing Technology Building. It embodies the spirit of creation inherent in the making or manufacturing of any product of material. There exists in Hindu art a sculpture that depicts the god Shiva dancing in the center of an open circle. This circle is an aureole of fire and represents the rhythm of the universe. Shiva's many arms hold a number of distinct and different objects, each signifying a unique act that his spirit is capable of accomplishing. The arms radiate from his body in a very dynamic way and evoke the image of a series of spokes emanating from a central hub.

The circle of disc of *The Dance of Creation* is punctured at its center by a smaller circle in the act of exploding outward. A series of spokes or energy spikes burst out toward the outer perimeter of the circle. Both the inner circle and spokes allow light to filter through the center of the work. They lighten the mass and appearance of the large granite disc and provide the central energy of the explosion. Symbolically, the circular image of the work represents many basic scientific, artistic, and spiritual concepts concerning both creation and destruction. Without one there cannot be the other. The piece represents the very fabric of life, reminds us of the form and energy of the sun. The sculpture relies on symbolism and evokes the essential and basic nature of life, the balance of creation and destruction, forever and enduring, and whole and complete.



PROJECT NO.

65

Bridgerland Applied Technology College | LOGAN

This new facility dramatically improves the ability of the school to meet the training needs of students as well as business and industry in the Bear River region. Bridgerland Applied Technology College serves high school and adult students from Box Elder, Cache, and Rich Counties.

Two areas identified as best suited for the public art commission included the grounds outside the main student entrance and the reception area within the Health Sciences and Technology Department. The committee asked that the concept and design of this public art project represent or complement the function of the newly remodeled health wing. The art selection committee envisioned artwork that reflects or suggests the philanthropic and altruistic nature of the health care field.

1301 North 600 West /
Logan

Architect: MATHEWSON SANDERS & ASSOCIATES

BARTON RUBENSTEIN

***Manna from the Sky,* 2001**

Stainless steel
13' x 8' diameter

This sculpture creates an exciting and dynamic environment for the new health wing. As the *Bible* describes manna being dropped from the sky for the people of Israel to eat, symbolically, this sculpture lends itself to the idea that this new health wing will provide opportunities for and nurturance of the goals and aspirations of the students who attend. The presence of this symbolic sculpture may invoke a sense of appreciation and privilege among the student body and faculty. This sense of privilege and pride in helping others is perhaps more poignant for individuals training to become technicians in the health fields.

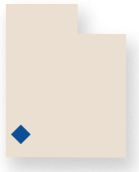


PROJECT NO.

66

Southern Utah University, Physical Education Building

| CEDAR CITY



Southern Utah University /
Cedar City

The Physical Education Building of Southern Utah University is the primary resource for physical education in a multi-state region. Labeled the “Coaching and Teaching Factory” due to its track record of excellence as acknowledged in the awards received by its alumni, the building is both an educational and a recreational facility.

The art selection committee wanted to commission artwork that conveyed the triumphant brilliance as well as the quiet intimacy of the human pursuit of excellence in body, mind, and spirit. The committee wished that the art would celebrate great public victories but also encourage and rejuvenate amidst the solitude of individual conditioning and preparation.

The committee identified two potential sites for the placement of a commissioned work that included the large open interior main circulation, the hub of the building, and the large exterior plaza on the northeast side of the building that faces the heart of the campus and is next to a major campus street.

Architect: FFKR ARCHITECTURE

HOWARD MEEHAN KATHLEEN MEEHAN *The Zone*, 2001

Corten steel and glass in three parts
30' x 42" x 42" each

◆ Athletes, coaches, and people associated with sports know what the “zone” is: finding that focus, that concentration, that euphoric moment when you know you will achieve your personal best. The challenge is not just the mechanics of sports, it is helping the athlete understand and master the mind. This sculpture celebrates this focusing of body, mind and spirit in the zone. The sculpture is relevant not only to athletes but also to individuals in quest of their dreams.



PROJECT NO.

67

8th District Judicial & Juvenile Courts

VERNAL

Two areas in the new Eighth District Court facility were identified by the art selection committee as potential sites for public art work(s): 1) the interior wall directly opposite the main entrance to the building that is the height of two floors due to a 4' deep opening between the floors and 2) the exterior circular plaza to the northwest of the main entrance that measures 13' in circumference.

The art selection committee hoped that this public art work(s) would address respect, dignity, freedom, justice, and the community. The committee asked that the concept and art respond to these honored values and how they remain ageless and constant throughout the passage of time. Originally, the Public Art fund was sufficient to only commission one artist for this project but the courts' personnel raised the additional funds to commission a second work.

Architect: SCOTT P. EVANS ARCHITECT AND ASSOCIATES

**ROBERT
SINDORF**

***The Circle Within,*
2001**

Granite
10' x 10' x 2'

The sculptor interpreted the committee's desire for artwork that reflects "respect, dignity, freedom, justice, and community" as concepts that represent an ideal society and its laws. As humans, we can only strive to live up to the ideals of our society. The tension between the "ideal" and the "real" is the basis of this sculpture. It is an abstract representation of earth and heaven – the real and the ideal – of humans as we are and what we could be.

The outer edge of the sculpture moves within and without the exact perimeter of a true square. The square is our "imperfect" society and the circle is our striving for the "perfect" condition when the ideals of dignity, justice, and community are realized. The perimeter is rough and complex and the inner circle is smooth and perfect in form.

The circle, with a diameter of four feet, represents the ideal of this duality between the two geometric forms and the perfections that we strive for as a community and the laws that govern our community. The relationship of the two opposing forms represent a view of society and the law that fits well within the landscape, literally and figuratively, of a building devoted to administering the rules of the law.





920 East Highway 40 /
Vernal

JIM COLBERT ***River Views, 2002***

Oil on canvas in three parts
270" x 54" overall

This painting expresses the magnificent landscape near Vernal and Dinosaur National Monument. *River Views* is a large-scale vertical landscape painting that extends from the first floor of the building through the ceiling and to the second floor. The sky of the landscape on the first floor becomes the water of the painting on the second floor. The painting expresses the sense of humanity and community strength that is drawn from the constant beauty of the land that surrounds and supports us.



Utah Division of Services to the Deaf and Hard of Hearing, Robert G. Sanderson Community Center | TAYLORSVILLE

The art selection committee envisioned placing existing artworks in the new wing of this deaf community center that has relevance and meaning for people who experience the world visually. The committee asked that the art be symbolic of a rich deaf culture and the freedom of American Sign Language as well as enhance the environment of the new wing and be a symbol of pride to the deaf community. They also asked that the art motivate deaf people to become more aware of the importance of the arts and how it contributes to the quality of life.

Architect: BURTC W. BEALL, JR., FAIA, ARCHITECT

**EILEEN
FLANAGAN
DOUGHTY**

***Welcome Communication,*
2002**

Mixed media textile in three parts
6' x 5' and two 6' x 30" each

Welcome communication depicts a large stylized tree, branches gracefully curved as if in a breeze. The art quilt medium provides a welcoming warmth and comfort to the space. Leaves of various fabrics are collaged behind and in the branches, the raw edges enhancing the tactile nature of the work. The branches bear multicolored circles, like fruit, each quilted with one of the manual sign language "letters." The background is of brighter hues close to the foliage, and becomes darker further from the tree, in a swirling design. The background is quilted in various figures and with sign language "words" such as deaf, pride, life, work, art, world, free, and community. The goal of the artwork is to portray American Sign Language as a living and loved language of the deaf and hard of hearing community. The tree and fruit connote strength, resilience, and growth and the composition of the design as a whole represents joy, action and, vitality.



BENJAMIN DAVIS
Peaceful Sunset, 2004

Oil on canvas
18" x 24"

The subject of this painting is a scene near Clearfield, Utah on a summer evening. A group of artists had gathered together to paint outdoors on that evening. As a previous student of the Center, Davis' artistic work and communication began when he was a toddler of three.



5709 South 1500 West /
Taylorsville



PROJECT NO.

69

University of Utah, Health Sciences Education Building | SALT LAKE CITY

Charged with educating doctors, nurses, pharmacists, and other allied health care professionals for the Intermountain West, the University of Utah is one of the first universities in the country to take this multi-disciplinary approach. The building is designed to bring together the School of Medicine, the Colleges of Nursing, Pharmacy and Health into one learning community.

In keeping with the teaching, learning, and serving missions of this Health Sciences facility, the art selection committee desired works of art in the public spaces that were created from a holistic approach as part of the building and purpose. The teaching, learning, and practice of care giving, healing, and our common humanity are the primary goals.

Opportunities for art in the building included the central atrium space, the main corridor, discussion areas on the west, the exterior entry area to the east and the outdoor plaza on the west offered prominent locations for artwork in any media. Proposed artwork for single, entire or multiple sites were considered. The committee preferred art that was fully integrated as part of the building design and would reinforce the spatial and social goals of the building.

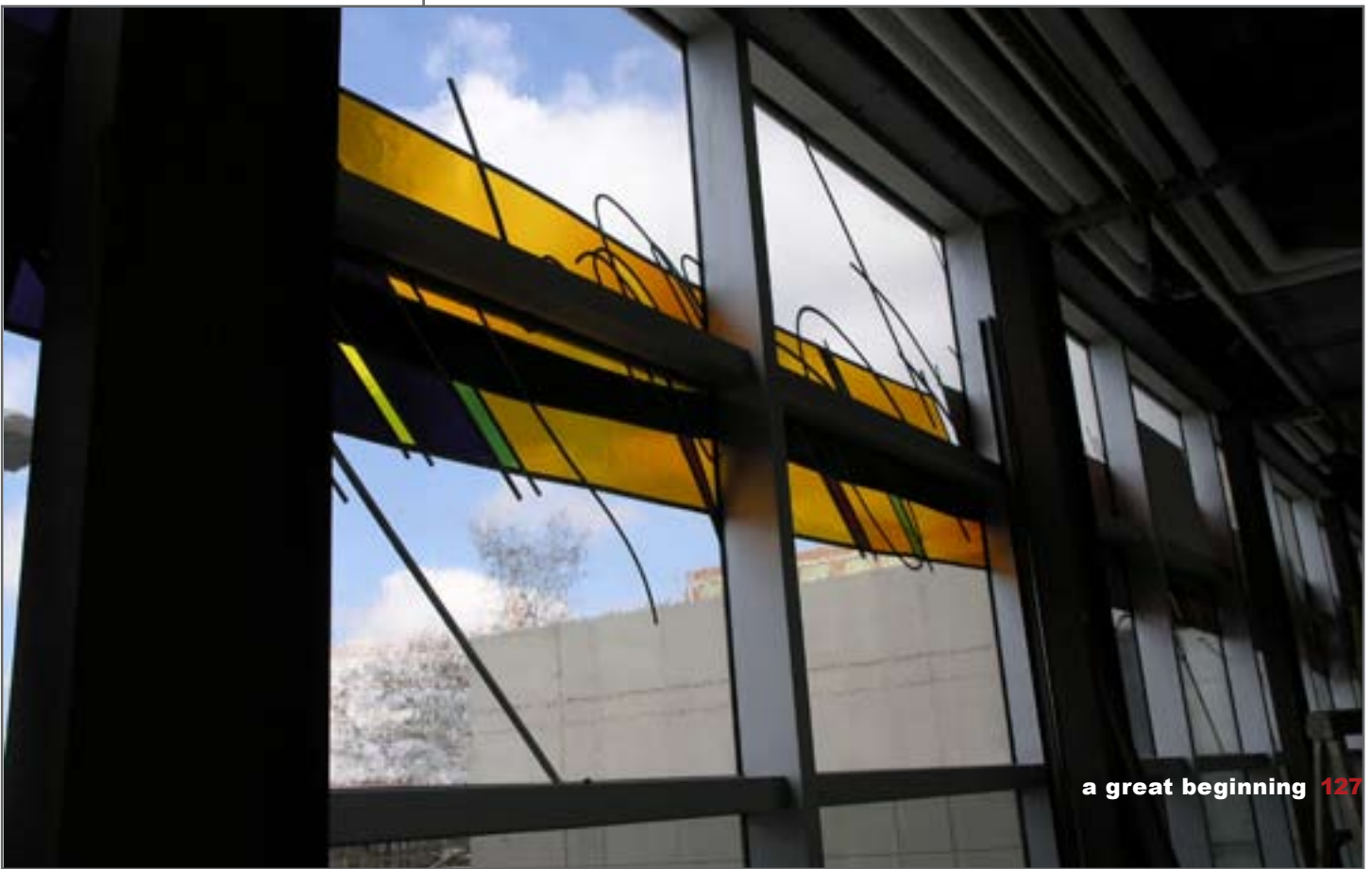
VCBO ARCHITECTS AND ELLENZWEIG ASSOCIATES

DOUG SOELBERG

Time / Line, 2005

Handblown, leaded, etched,
painted, and stained glass
6' x 10'

The enclosed pedestrian bridge connecting the old and new Health Sciences buildings is dramatically enhanced by this glass artwork. The colors of the glass are loosely based on the essentialism of the human body and its being made up of the four elements of earth, fire, air, and water. The artist associated these elements with the colors of black bile, phlegm, yellow bile, and blood. *Time / Line* also addresses the history of medicine from 2800 BC to 2003 AD. in screened text that complement the artwork and inspiring the users of the building.



RAY KING

Utah Cascade, 2005

Laminated dichroic
glass and stainless steel
43' x 12'

◆ *Utah Cascade* is a light-responsive, glass, and cable sculpture suspended in the four-story atrium space of the main lobby. The artwork is arranged as an elegant waterfall of color and light comprised of 2,400 pieces of four-inch square safety glass laminated with dichroic film and strung along stainless steel cables attached to a tubular stainless steel structure. The artwork defines the expansive space with sparkling, chromatic, light-sensitive elements that fills but does not occupy the space. The chromatics constantly change depending on the orientation of the viewer and the angle of light, shimmering and transmorphing like a mirage. It creates an elusive, ethereal, and mystical effect in the environment.



NANCY BRAVER
elsewhere, 2005

Slumped glass
and LED lighting
Four 36" x 49" x 49" each

The sculpture reflects the ever-changing environment of the facility. Four floors of the building contain a slumped glass sculpture suspended from the ceiling visible to the outside. Each sculpture is internally lit with LEDs that cycle through a choreographed array of light, thereby transforming as day turns into night, paralleling the lives of the academic community occupying the building 24 hours a day. The light show for each sculpture is unique and independent from each other but periodically the colored light will synchronize to connect all the floors to create the illusion of one sculpture, thereby supporting the concept of integration.



Utah Valley State College, Wasatch Campus | HEBER CITY

The Wasatch Valley has a rich heritage derived from varied cultures that include Native American Indians, hunters, fur traders, and pioneers. Each of these groups contributed to a culture that is uniquely Wasatch County. Mountains surround the campus with views stretching for miles down the valley. The architecture of the campus echoes the mountains with walls of native stone and takes advantage of the views with broad expanses of windows.

The committee asked that the art for this site consider the culture, materials and surroundings of the campus as an educational, cultural center for the valley and its environs. They asked that the art also reflect the mandate of the campus to provide the educational opportunity for students to gain the knowledge and skills needed as citizens of the future. Areas identified as appropriate for public art were the western exterior plaza, the interior lobby/common area, and the center of the circular drive on the east side of the building and the large open area northwest of the new building.

Architect: GILLIES STRANSKY BREMS SMITH

ROBERT PERLESS *Sun Dagger*, 2004

Silicone bronze
and acrylic prisms
13' x 20' 6"

Sun Dagger is meant to function as a unique kind of celestial observatory, amplifying the union and synergy of man and nature. This sculpture is used to tell solar time and will link viewers into the celestial mechanics of the rotation of the Earth around the Sun. It works both as a noon transit and regular sundial, and as a seasonal calendar, celebrating the winter and summer solstices and the vernal and autumnal equinoxes. The gnomon of the sundial faces True North and is elevated at an angle of 40.46, the exact degree of latitude of Heber City. At precisely solar noon, when the sun crosses the meridian, the ray of sunlight coming through the slit will illuminate the 12 o'clock position. Since the sun has a diameter of roughly 1/2 a degree, the transit lasts several minutes. The prisms on the end of the gnomon will project rainbows from the prism array onto the sunline, crossing it, making the sculpture a seasonal calendar as well as a way to tell time.



JIM COLBERT
Heber Valley, 2004

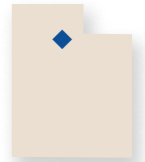
Oil on canvas
34" x 130"

The painting of Heber Valley is a “view from the hill” to the east. Colbert was impressed by the structural richness of the area due to the geologic forces that pushed up the mountains and eroded them to create the foothills and valleys. He perceived that the native foliage merging with the cultivated land paralleled the cultural divergence of the early indigenous, nomadic peoples and the later settlers. The wild lands blending into the planted lands can also be compared to the geography played against the architecture of human invention. The plotting of towns, the building of roads, the clearing of the valley for agriculture, the planting of windbreaks, the excavation of the Wasatch Canal, and the building of the Deer Creek Reservoir dam, all these efforts have left their visual marks on the natural landscape. The landscape and valley continues to change and even now with the newest addition of this building to the campus. The painting will record and recall the beginnings of this endeavor.



West Valley Drivers License Division

WEST VALLEY CITY



2780 West 4700 South /
West Valley City

The art selection committee envisioned placing artwork in the building that related to the transactions and services provided by the Drivers License Division to the citizens of West Valley and other state and county agencies using the facility. The committee was interested in placing art that was visually interesting and mentally engaging for both constituents, employees, and visitors.

Architect: MATHEWSON SANDERS & ASSOCIATES

JUDE KITTS

Touring Utah's Landmarks, 2004

Leaded, stained, fused,
painted, and sandblasted glass

A common element in most forms of transportation is the wheel. Without a wheel we would not need a driver's license, therefore the theme of wheels of stained glass relates to the facility's purpose and provides a calming effect that brightens and adds color to the room. Touring Utah's Landmarks depicts four different Utah landscapes. Between the landscapes hang 10 fused glass wheels of varied sizes, styles, and colors. The landscapes depict: the Great Salt Lake from Antelope Island with a buffalo herd in the foreground; the view looking through Window Arch to Turret Arch in Arches National Park; Salt Lake City as seen from Mill Creek Canyon; and Native American Pueblo ruins in Canyonlands National Park.



Utah State Archives Building

SALT LAKE CITY

The purpose of the State Archives is to assist Utah government agencies in the efficient management of their records, to preserve those records of enduring value, and to provide quality access to public information.

350 North Main Street /
Salt Lake City

Architect: COOPER ROBERTS SIMONSEN ARCHITECTS

V. DOUGLAS SNOW

Untitled, 1975

Oil on canvas on board
17' x 10'

This large canvas by Snow was created originally for the lobby of the Pioneer Memorial Theater. Renovations to the theater required removal of the painting to the Olpin Student Union at the University of Utah for several years. Another renovation for that structure once again displaced this signature work.

The University of Utah offered the painting to the Utah Arts Council (UAC) as a donation to the State of Utah's Public Art Collection. It was coincidental, as the work was offered to the UAC, the new Archives Building project had just been approved but had not received funding for the commissioning of a site-specific public artwork. After consultation with State Archives, Division of Facilities Construction Management, and the architects, it was determined this beautiful and striking work would add a strong presence and formality to the entry lobby of the new facility.

It is fitting that one of Utah's most famous contemporary artists has his work so prominently displayed in the State building dedicated to the preservation of some of Utah's most important moments in history.



University of Utah, John & Marva Warnock Engineering Building

| SALT LAKE CITY



University of Utah /
Salt Lake City

The artist selection committee published the following for this project: "Through technology (such as the kind taught in Engineering), there is a convergence and blurring of the boundaries between the arts and sciences. We are moving beyond traditional modern/post-modern interpretations of disciplines into an as yet unnamed new era of interdisciplinary collaboration, a new renaissance. This project has the opportunity to explore those connections. The committee hoped the public spaces in the building would inspire students, faculty and the community by illuminating the benefit of engineering and its ability to improve quality of life. This project included the artist as part of the design team to better integrate design and public art into and around the building.

Architect: ANSHEN + ALLEN, PRESCOTT MUIR ARCHITECTS

ROB FISHER *Skybridge, 2007*

Laminated float and
satinato glass and
architectural light pipe
6'10" x 8'5" x 48'

Sky Bridge is an animated interactive artwork based on the landscape and skyscape of Utah which is characterized by its vastness and drama as well as its spectacular sunsets. The artwork consists of an integrated system of illuminated artglass and "Lightpipe" railing that glows with programmable light. On the surface of the glass is a computer manipulated photograph of the sky and clouds. People crossing the bridge float on air and from below the image is visionary, suggesting the "sky is the limit" mentality of the engineering department and university.



PROJECT NO.

75

Weber State University, Swenson Gymnasium

| OGDEN



Weber State College /
Ogden

The remodeling of this gymnasium was designed to increase the educational opportunities and experiences in health/fitness/stress management/nutrition/coaching/physical skill related activities, leisure for the enrichment of human life, training for the prevention/rehabilitation of athletic injuries, and promotion of high level athletic achievement. The art selection committee for the Swenson remodel project published the following in the call for artists: “. . . it is the committee’s vision that art for the renovated facility compliment an environment aesthetically designed for activity to promote physical fitness, host competitive related sporting events, enhance leisure for the enriching of human life and the promotion of health by educating students to develop healthy lifestyles. The committee would be interested in art that is colorful, eye-catching, exhilarating, and creates a feeling of excitement and congeniality for all the facility users.”

Architect: MHTN ARCHITECTS

WAYNE HEALY / EAST LOS STREETSCAPERS *Human Performance Suite (Shown) and Wildcats Under the Wasatch,* 2006

Polymer acrylic on fiberglass mesh and canvas

The mural in the gymnasium is a celebration of the building’s activities. In a manner similar to the colorful wayfinding floor tiles, a curvilinear path of color uniting the four walls and providing anchor points for the figures that are based on athletics, health and human performance. In keeping with the gym’s transition into a more academic than competitive facility, the activities depicted in the murals stress biotech treatments and other curriculum



Ogden Regional Center

OGDEN

The Ogden Regional Center houses the Division of Child and Family Services and Human Resources, Department of Health Dental Clinic and the Department of Public Education Rehabilitative Services and is located within a Historic Residential District of Ogden. This regional center is figuratively and physically located in the heart of the community of Ogden City and it and its

art are intended to reflect, honor and celebrate its neighbors.

The committee, representing a wide variety of constituents, asked the artist to create an integrated artwork into the facility to compliment the Ogden community and the agencies housed there to serve the community.

5475 South 500 East /
Ogden

Architect: MHTN ARCHITECTS

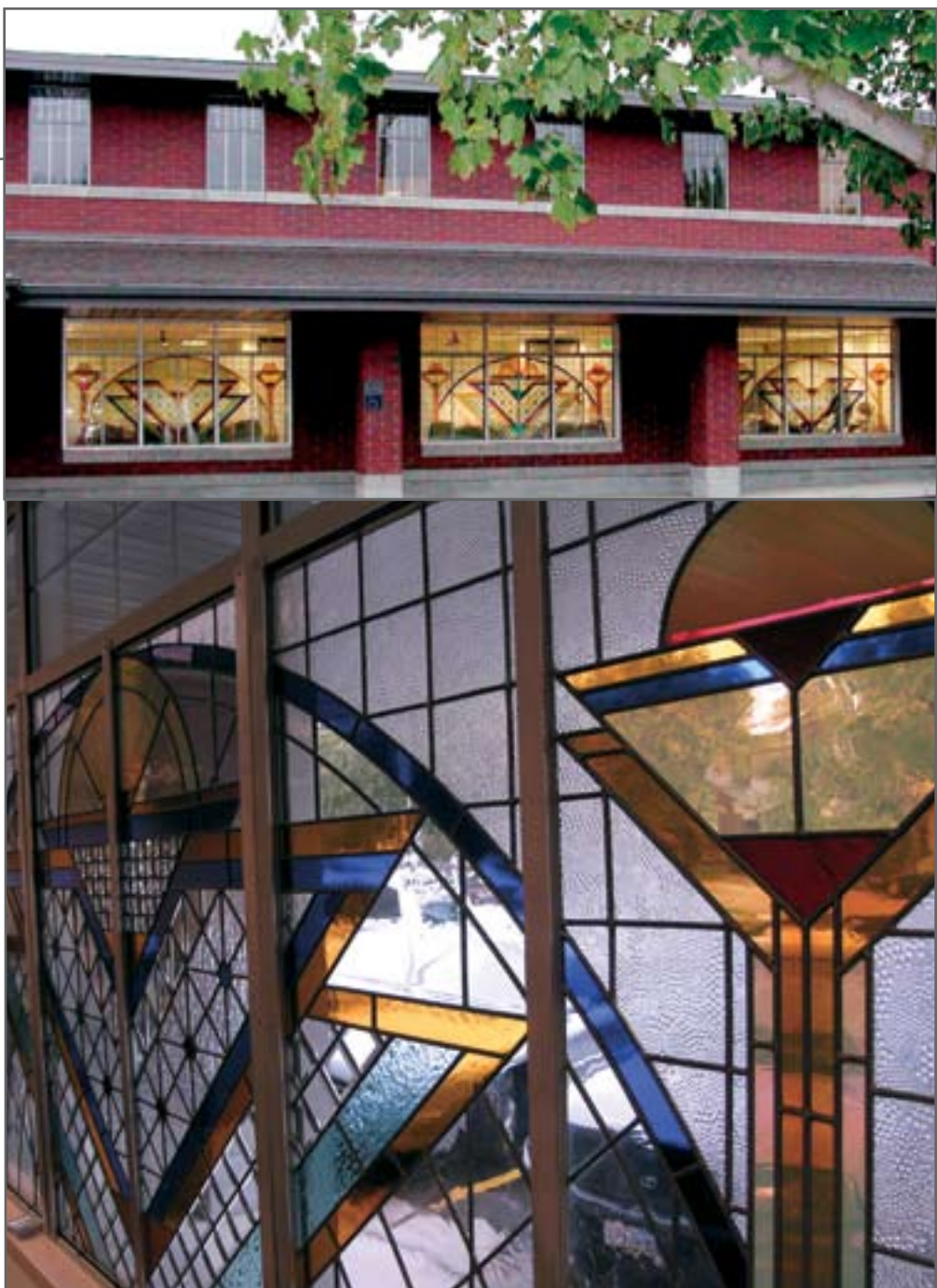
JACK ARCHIBALD

Lightkeeper, 2006

Three leaded glass panels
5' x 12' each

Lightkeeper is meant to be an emblematic signature for the Ogden Regional Center, symbolizing in its overarching design a stylized icon for the building and its agencies. With its span of rhythmic glass movement it is a formal and elegant logo that complements the Prairie style architecture in the same way Frank Lloyd Wright's arts and craft glass designs perfectly fitted his own architecture. Like the Center's architecture, the design of Lightkeeper is sturdy and formal with strong repetitive lines that create a powerful and shimmering presence. The design is meant to be elegant and timeless. On one level it is a study in the varied effects of many kinds of glasses, a kind of visual exploration. On another it is an invitation to interpret the meaning of the mural's design.

Whatever Lightkeeper means to an individual viewer, its primary effect is visual. The power of the glass changing with the light provides a powerful immediacy and stunning beauty to those who pass the building at night, to those who use the conference rooms by day and all who experience the transformative impact of large-scale glassworks.



PROJECT NO.

77

Bridgerland Applied Technology College, West Campus | **LOGAN**

Bridgerland Applied Technology College (BATC) serves individuals by helping them transition from one point of life to another through career skills training. The training offered by BATC not only prepares students for competency in key areas but also allows students to become significant

contributors to Utah's workforce and economic development.

The art selection committee asked the artist for work that would create a place marker and identifiable landmark for this new part of the BATC campus. It was hoped this public work would evolve from an awareness of the community of Cache Valley, Bridgerland Applied Technology College and the service BATC provides to the community through education and training.

1301 North 600 West /
Logan

Architect: COOPER ROBERTS SIMONSEN ARCHITECTS

JAMES KELSEY

Eye of the Beholder IV, **2006**

Stainless steel
168" x 84" x 30"

James Kelsey created this sculpture to incorporate the ideals and goals of BATC. It features a modern abstract design with gleaming and bold stainless steel. The piece uses three separate intersecting components that echo the interconnecting lives, careers and paths of the people who use the school. This is visualized by the use of polished stainless steel and reflects the forward thinking and modern ideals of the school while also giving a nod to the history, strength and basic elements of life in the West.



PROJECT NO.

78

3rd District Court

| TOOELE

The committee envisioned public art work(s) that reflect the collaborative nature of the new facility housing District, Juvenile and County Justice systems as well as attorneys and probation officials. The committee identified the interior front entrance (glass, air space, floor;) as possible locations for public art.



74 South 100 East
Tooele

Architect: MHTN

PAUL HOUSBERG

Parhelia, 2006

Kilnformed glass
5' x 28'

The mural draws its inspiration from the colors and textures of the landscape, from the local heritage of mining, and from the architecture itself. Though not literal in its interpretation, it brings a feeling of depth and light to the long corridor and provides visual relief to those passing the security area. The sawtooth relief of the glass gives a changeable aspect to the glass according to the vantage point of the viewer. After dark, the illuminated mural is visible from the plaza through the glass façade of the building.



PROJECT NO.

82

Salt Lake Community College Health Sciences Education Building

WEST JORDAN



9000 South 3491 West /
West Jordan

This building, dedicated to the education of health care professionals, has the physical attributes of nurturing and envelopes the occupants much like the ideal relationship of the health care professional and his/her patient. It was the hope of the committee that the art project embody the architect and college's efforts to create a building and campus that is invitingly accessible to everyone and offers areas of learning, respite, and comfort. The art selection committee envisioned an artist's work in the main atrium and / or the exterior garden level plaza outside the main atrium.

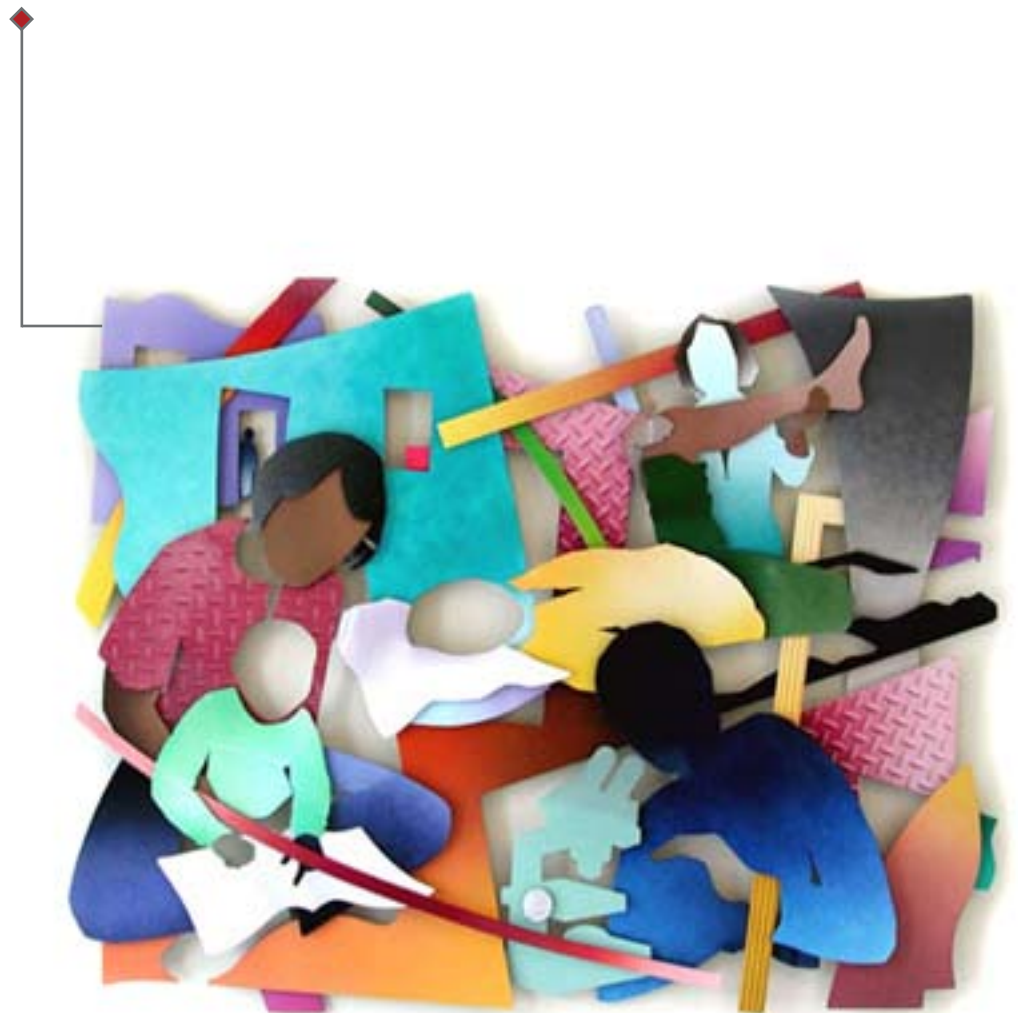
Architect: GSBS ARCHITECTS

DANIEL ROACHE

Health Sciences, 2007

Aluminum and pigment
44" x 54" x 4"

The relief sculpture is a mix of abstract shapes and human figures posed in the larger universal gestures that suggest study, health care tasks or emotions. Simplifying human figures to exclude facial features or cultural aspects also gives the artwork a potentially broader audience. My metal sculptures are designed to provide strong visual impact when seen from a distance, and interesting features such as some textured metal surfaces that come into play when viewed close-up.



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25 Years of
UTAH PUBLIC ART
A Great Beginning



Untitled (Horse Form) by Richard Johnston